Kunkel's Piano Pedal Method

A Systematic Exposition of the Principles of Correct and Artistic Pedaling. To be Studied Hand in Hand with the usual Piano Practice by the Beginner as well as by the more Advanced Performer.

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MODE OF TEACHING

KUNKEL'S PIANO PEDAL METHOD.

APPLICABLE TO THE BEGINNER AS WELL AS TO THE ADVANCED PIANIST.

The teacher should take up as the First Lesson, the Preface and Section I., reading them to the pupil and illustrating by playing the examples given. With advanced pupils, in some cases, more than one section may be taken in a lesson.

For the Second Lesson, the teacher may take up Section II., reading it to the pupil and illustrating, as in Lesson I.

Lesson Three may consist of Section III., which should be read to the pupil and illustrated as in the preceding lessons.

Lesson Four may be Section IV., which is to be read to the pupil. Here the pupil must be taught the pedal notation given by notes; the pupil should practice the pedal exercises given, until they can be played correctly and readily. To do this may consume several lessons.

After this the teacher may take up Section V., reading it to the pupil and illustrating, as in the foregoing lessons.

Next, Section VI. is to be taken up, and divided into three lessons of one exercise each, if found advisable.

Then take up studies Nos. I., II., III., etc., one at a time, making sure that the pupil has fully mastered each study before passing to the next.

The Pedal Method is to be taught in connection with the regular piano lesson, dividing the hour so as to devote, say, one-fourth of the time to the pedal. According as the rules of pedaling are learned, the pupil must apply them to his regular piano pieces. Care should be taken that pieces are selected which have the correct pedaling. A selected list of carefully pedaled piano compositions, suitable for study in connection with the Pedal Method, will be found on the last pages.

TO MY DEAR WIFE

Whose companionship through life makes toil and strife
a pleasure, this work is lovingly and
affectionately inscribed.

PREFACE.

At the very threshold of my professional career, it was my good fortune to be the friend and pupil of the lamented Gottschalk, perhaps the most consummate master of the piano pedal the world has ever seen, and to accompany him on several of his tours, during which I repeatedly appeared with him in concert in piano duos for two pianos. In this way I received the benefit, not only of his example and tuition, but also that of careful, joint practice with him. Thus I very early learned that one of the great secrets of successful piano playing consists in the skillful use of the pedal. This fact, to a great extent, shaped my subsequent study and practice, and that not without results, if I may be so vain as to take as deserved the half of the encomiums which competent critics have granted to my performance on the piano.

It would ill become me to rehearse these praises, but it may be permitted to me to repeat in print what I have so often said by word of mouth: that the qualities of unusual clearness, purity of tone, etc., which have been attributed to my playing, were very largely due to correct, artistic pedaling. Colleagues, teachers and former pupils, who said (what I could not gainsay) that they had sought in vain through all accessible piano literature for practical suggestions concerning the use of the piano pedal, such as I had given them, have again and again entreated me to publish a "School of the Pedal."

In publishing the present work, therefore, I yield to these pressing requests, not claiming that I have discovered or invented anything new in the use of the pedal, but believing that here, for the first time, there will be found a systematic exposition of the pedal practice of the great pianists, and hoping that, in respect to this important branch of piano playing, this exposition may become, for the learner a daily guide, and for the teacher a friendly helper in the discharge of his arduous duties.

CHARLES KUNKEL.

If one will search the "Piano Schools" extant for some guidance as to the proper use of the pedal, he will find that, aside from the statement that the pedal must be released when the harmony changes, the instruction they contain upon this subject amounts to little more than the assertion that he who has talent will use the pedal correctly; he who has not, will use it incorrectly.

As the very large majority of pianists believe they have talent, such statements can only tend to confirm evil habits already acquired and to fix in the mind of the learner the belief that the use of the pedal is after all a mere matter of taste.

Then when they hear such consummate masters of pedaling as L. M. Gottschalk, I. J. Paderewski, S. Thalberg, Dr. Hans von Buelow, Moritz Rosenthal, Carl Tausig, Eugene D'Albert, Franz Liszt, Franz Rummel, Anton Rubinstein, Julia Rive-King, etc., they naturally attribute the wonderful effects these virtuosos produce, through skillful pedaling, to the "divine afflatus" of genius—a something inborn that cannot be acquired. The sooner the learner rids his mind of such false impressions the better it will be for him.

Piano playing is not only an art, it is an exact science; and while it is true that no amount of tuition will give one genius, it is quite as true that there is no mystery about a correct performance upon the piano—even the performance of a genius—and that such a performance can be analyzed, and general principles can be deduced from such analysis.

This is particularly true of the element of correct pedaling. Of course, correct pedaling will not make one a piano virtuoso any more than correct speech will make one an orator; but there can be no excellence of pianism without correct pedaling, precisely as there can be no excellence of oratory without grammatical accuracy, and correctness in each can be acquired by any one with a moderate amount of understanding and assiduity.

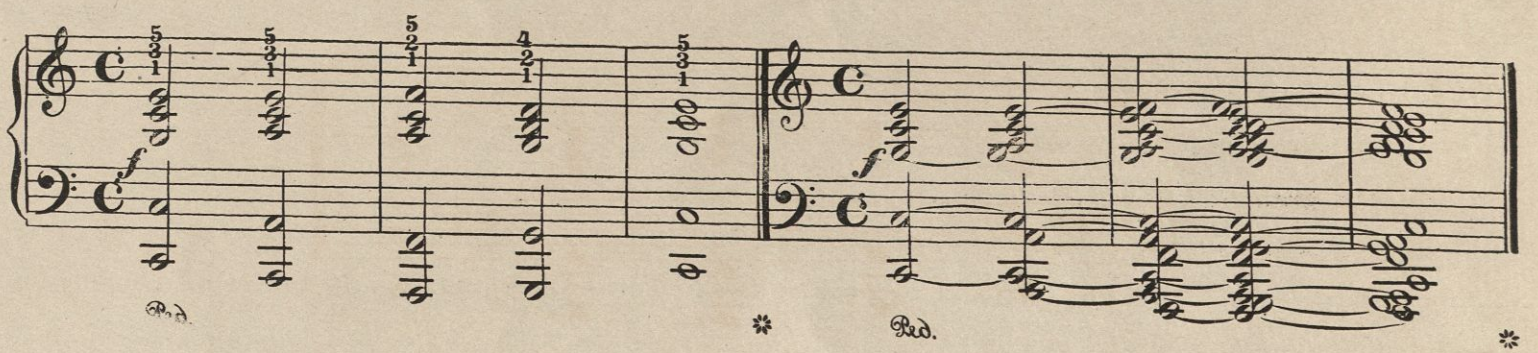
In saying this, however, the writer would not be understood to imply that when once the principles of correct pedaling have been acquired, their application is a mere matter of routine.

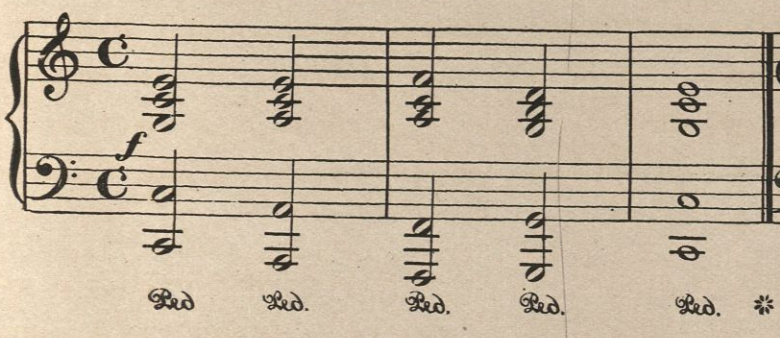
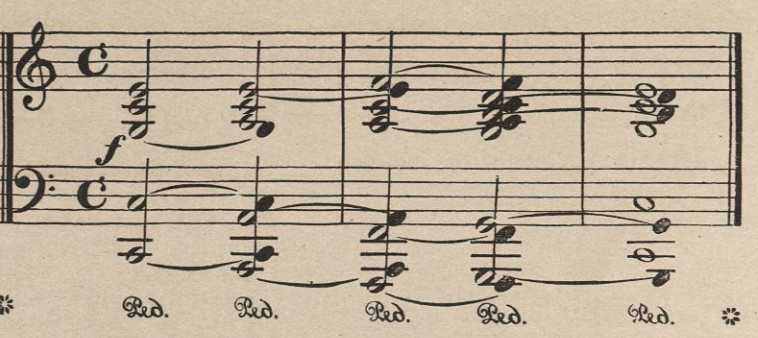
A number of years ago, the writer was conversing with Anton Rubinstein upon the subject of the pedal, when this master among masters said: "Of all the elements of a correct performance upon the piano I consider the proper use of the pedal as most difficult to acquire and to impart. It pertains strictly to the higher art of piano playing. The best of us have room for improvement in that direction. If, as I believe, we have not yet heard the best of which the piano is capable, it is because the artistic possibilities which lie in the pedal have as yet not been fully understood by either pianists or composers for the piano."

These words of the great pianist are as true as modest, and correctly state both the scope and importance of the pedal. In answer to the question, "When should the pedal be studied?" the author would say that his experience as teacher for upwards of thirty-five years has taught him that the study of pedaling should go hand in hand with that of piano playing; for, if a pupil be bright enough to play with the fingers and make progress, the plea that he is too stupid as yet to take up the pedal will certainly not be entertained. Any pupil, it will be admitted, who has learned to play a piece correctly with the fingers, can also learn the artistic use of the pedal. The deferring of it to some later period of perhaps three or four years is a deplorable mistake, on a par with that of beginning to bend a tree after it has become fixed in its growth. When teachers forbid their pupils to use the pedal, it is generally due to their own ignorance of the subject. The author's method with pupils has been as follows: When a pupil has mastered the technical difficulties of a piece, so as to play it fluently, to then add the pedal. Thus proceeding, artistic piano playing progresses step by step with that of mere dry mechanical finger work. The pupil learns that passages which before sounded dry and disconnected, receive by the proper use of the pedal a smoothness and connection that charm him and add to his playing what the sun adds to the day, when his countless rays break through the clouds, transforming and enriching all around. Fully nineteen-twentieths of amateur pianists—and not a few professionals—serve as "horrible examples" of the misuse of the pedal. Let us illustrate:

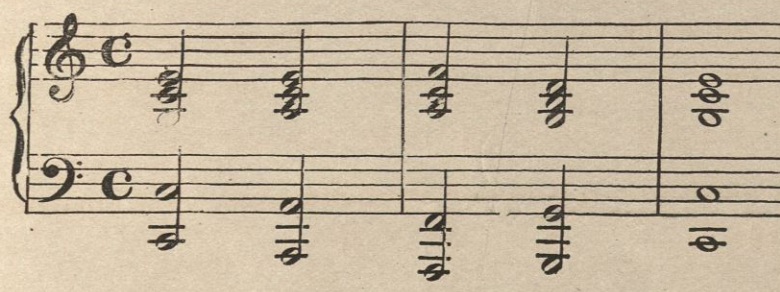
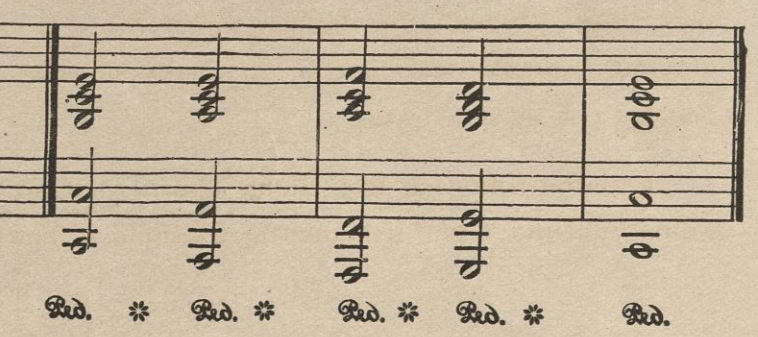
Play the following five simple chords in Example I. with pedal down throughout, as most amateurs would, and the effect as noted in Example II. is heard:

Example I.

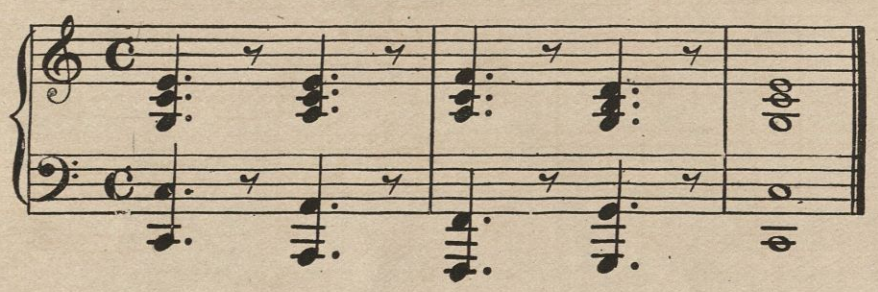
Example II.

Then play them as given in Example III., employing the pedal at the striking of each note, and the effect as noted in Example IV. is heard. The pedal notation in Example III. is that usually but incorrectly given by composers.

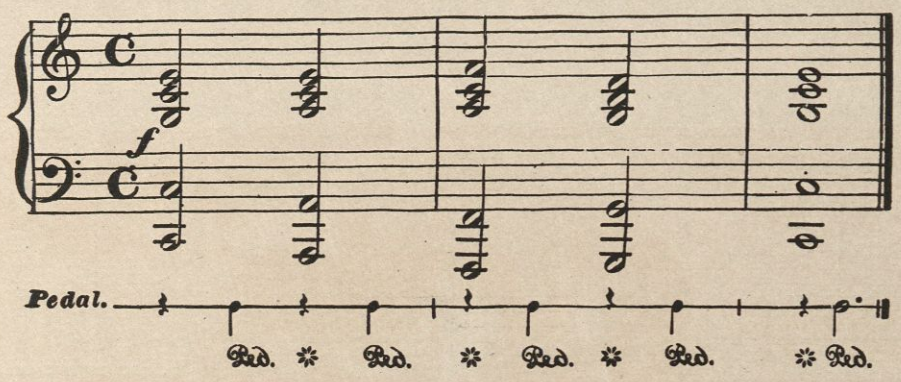
Example III.

Example IV.

It may be here remarked that the prime reason of this misuse of the pedal is found in the fact that many teachers either do not understand its scientific relation and necessity to the piano, or are too careless to instruct their pupils in its correct use. When the pedal is pressed down, the damper springs, which press the dampers on the strings, are all forced back, and are therefore not acted upon by the keys of the piano, making the touch or action more yielding. Pupils of careless teachers, then, soon discover that when the pedal is pressed down by the foot, the action, *i. e.*, the resistance of the piano key to the stroke of the finger, becomes less, and consequently demands less effort in striking, a fact of which learners with weak, untrained fingers take advantage.

Now play the chords as given in example V. without pedal, and it will be seen that they lack smoothness and sonority, as a break occurs in passing from one chord to another; or as in Example VI., with the pedal released on the second and fourth quarters.

Example V.

Example VI.

and it will be found that the result in each example, V. and VI., is the same, thus:

Example VII.

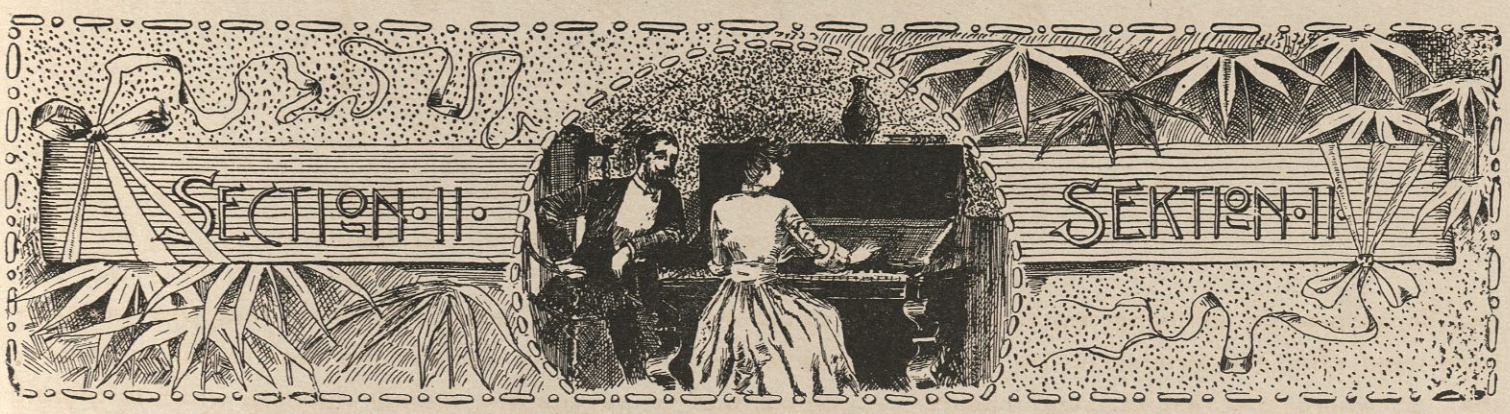


Now play Example VIII.,

and be as precise in using the pedal as you would in playing the notes. Observe that the pedal is here used after the striking of the chords, and is to be raised at the moment the next chord is struck, that is, where the rest or star appears. A comparison of results will plainly indicate what is meant when the importance of correct, artistic pedaling is spoken of.

If the artistic use of the pedal in the playing of a few simple chords produces so marked an effect, it is easy to understand the importance of artistic pedaling in compositions of the masters, whose correct interpretation often depends solely upon this same artistic use of the pedal!

1.) secondary (syncopated)
2.) primary

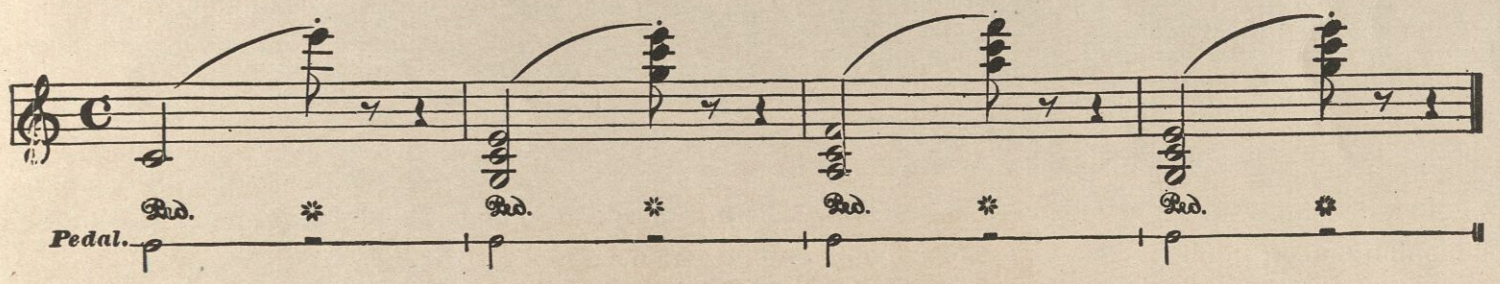
1. harmonically
2. melodically
3. rythmically

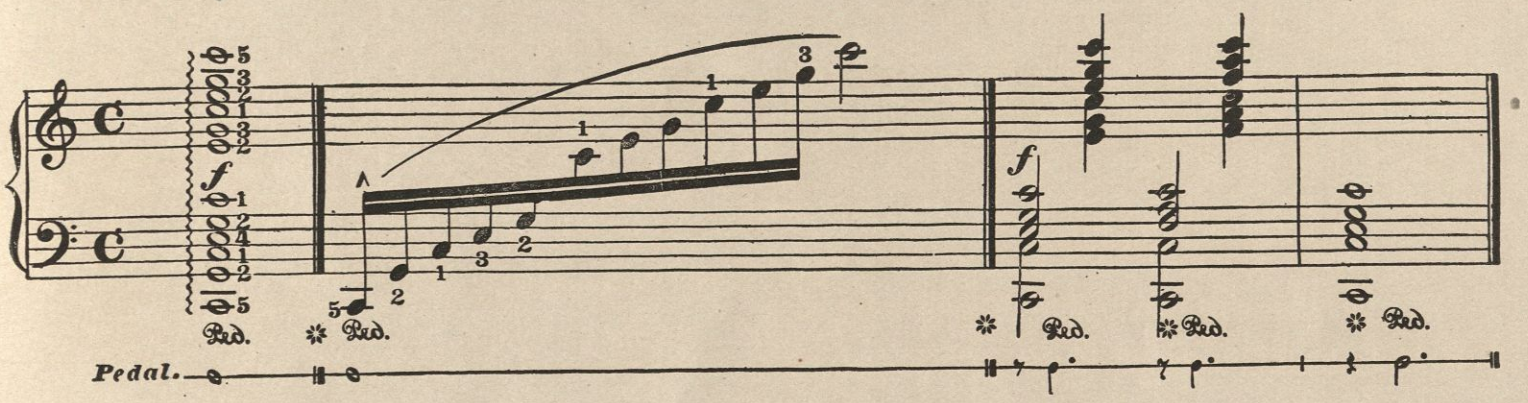


The Chief Uses of the Pedal.

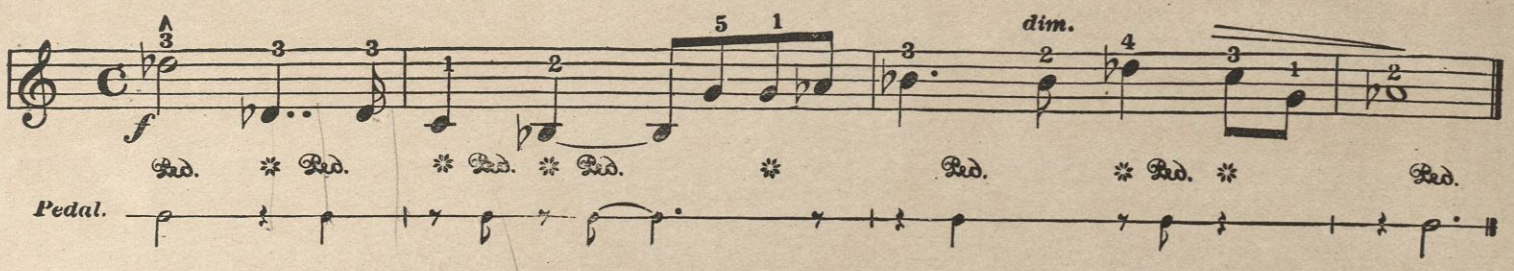
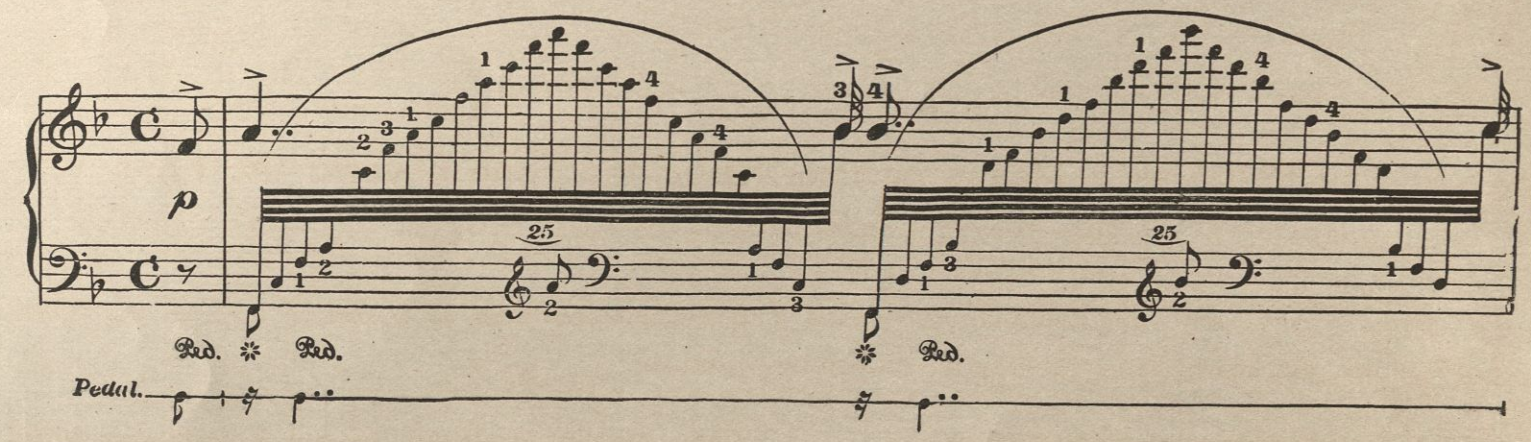
The chief uses of the pedal are three:

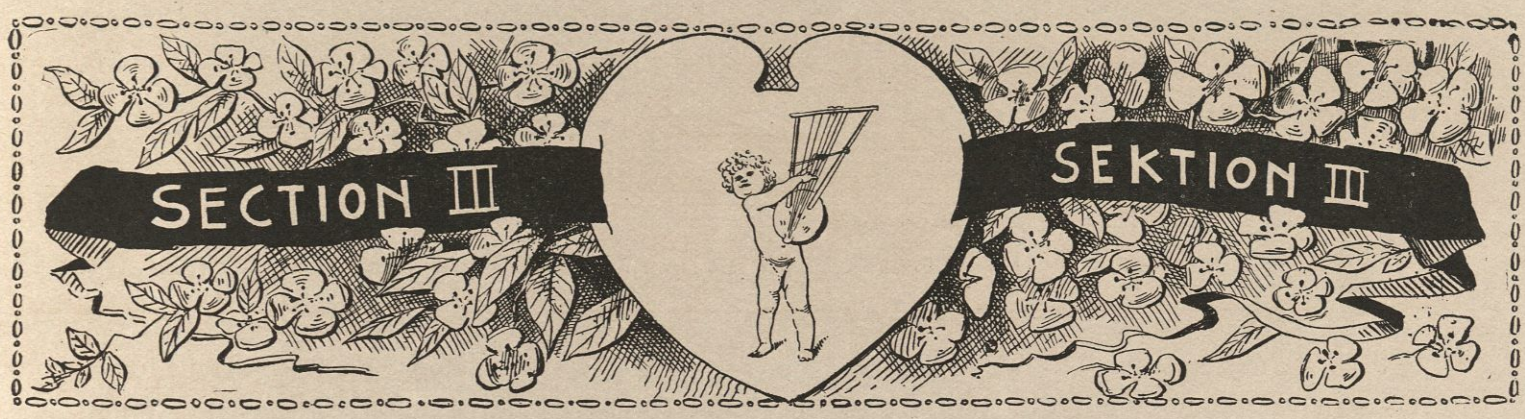
1. To connect, legato, tones that cannot be connected with the fingers alone.

Example I.

2. To sustain a number of tones in order to produce orchestral effects.

Example II. Or thus: Example III., same in effect. Or thus: Example IV.

3. To add color to single tones so as to assist the poetic shadings in the rendition of a piece; also to sustain a melody note while it is being embroidered by florid figures and arpeggios.

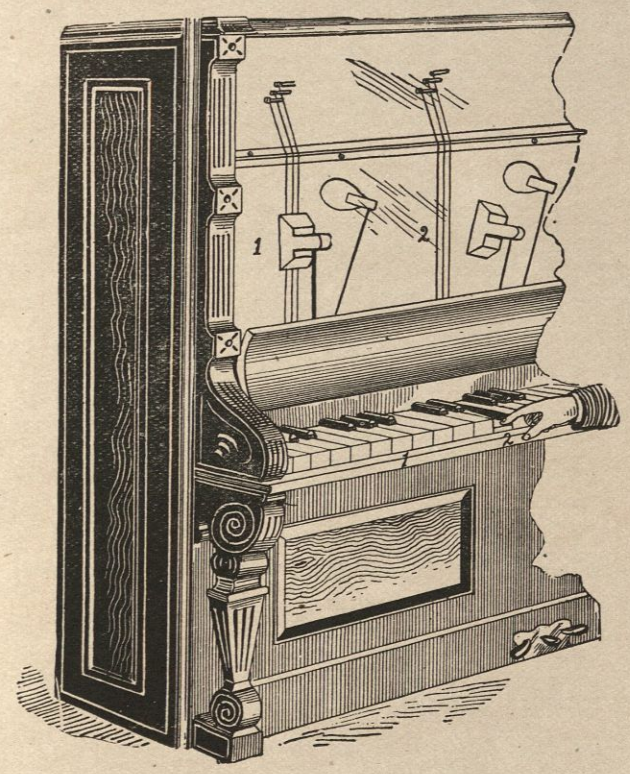
Example V. Largo, Beethoven.

Con espressione e semplice.

Example VI. From Rivé King's Celebrated Paraphrase on "Home, Sweet Home."

These three principal factors of pedaling being thoroughly understood, the numerous effects depending upon their proper observance will, of course, need no further explanation than those that accompany each study throughout the work.



The Pedal as a Means of Prolonging the Tone beyond the time the Key is held down by the Finger.

Every key struck upon the piano produces a tone which continues to sound as long as the finger holds down the key, that is, as long as the string vibrates.



When the finger strikes the key a damper is lifted simultaneously from the string, permitting it to vibrate.

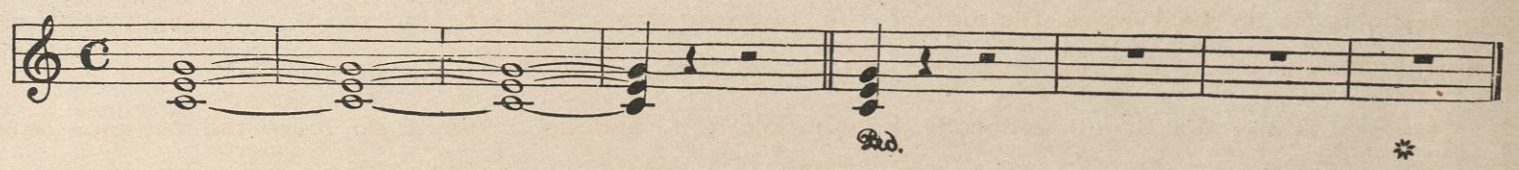
See cut showing hammer, damper, etc. Figure 1 shows the damper on the string. Figure 2 shows the damper lifted from the string while the finger presses down the key.

If the finger is removed from the key, the tone ceases, because the damper falls back upon the string, thus stopping its vibrations.

If the pedal is pressed down with the foot, all the dampers are raised from the strings. When a key is struck its tone will continue to sing as long as the foot presses down the pedal (providing the string vibrates that long), no matter whether the finger remains upon the key struck or not.

Hardly anyone can tell solely by hearing, whether the following chord is sustained by the fingers, which remain upon the keys, as in Example I.; or by the use of the pedal (the fingers having been withdrawn), as in Example II.

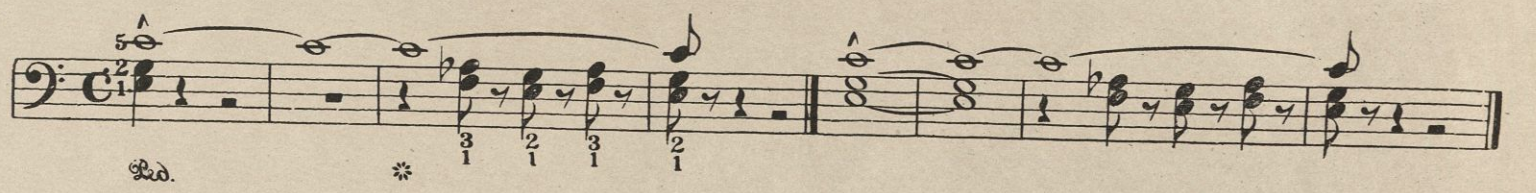
Example I. Example II.



This shows that when the foot presses down the pedal, raising the dampers from the strings, it is immaterial whether the finger is lifted after having struck the key, or remains upon the key. The pedal is therefore the means of indefinitely prolonging any short note, if so desired. It is necessary for a finger to remain upon the key only when a tone is to continue singing after the pedal has been released.

The Singing of Notes after the Pedal has been Released.

In Example III. the pedal sustains all the notes of the accompaniment—E and G—up to the third measure, when it is released; the finger must therefore remain upon the key C, the melody note (whole note), so that it may continue to sing while the chords of the accompaniment are being played in the third or fourth measure; or the passage may be played as indicated in Example IV., sustaining the notes of the accompaniment with the fingers, using no pedal.

Example III. Example IV.

Whether one holds down the keys of the whole notes—E and G—of the accompaniment in Example IV. their full time value (until the third measure), or only during the time value of a quarter note, as shown in Example III., using the pedal, the effect is the same. The only key upon which the finger must remain is the melody note C, which is to continue to sing beyond the use of the pedal. This being the case, the pedal enables the player to make a "singing rest" (see Section V., page 17, Singing Rest), which either permits the withdrawing of the fingers, or sets them at liberty for other work. The great advantage to be gained by the skillful use of the "singing rest" is that it enables the fingers to do double and triple work.

The "singing rest" is, then, the chief feature in which the modern piano literature differs from the old; for most of the noticeable piano effects demanded by the piano compositions of the present time imperatively require the artistic use of the pedal.

As no string can vibrate when the damper is upon it, it follows that, in respect to volume of tone, the piano is at its best when the damper is removed from the strings, so as to permit them to vibrate. This is a surface fact known to the veriest tyro.

Unfortunately, that is all generally known about it, and as a result we have the common habit of using the pedal as if it were the swell pedal of an organ, in violation of good taste and ignorant defiance of all harmonic laws.

Anyone can put his foot down upon the pedal and make the strings sing (vibrate); it is to stop their singing at the proper time, so as to avoid the blurring of harmonies foreign to each other, that knowledge and careful practice are needed.

Pedal Notations.

Many characters have been employed to indicate the use of the pedal. that is, to show where it is to be pressed down with the foot (lifting the dampers from the strings) and where it is again to be released (permitting the dampers to fall on the strings).

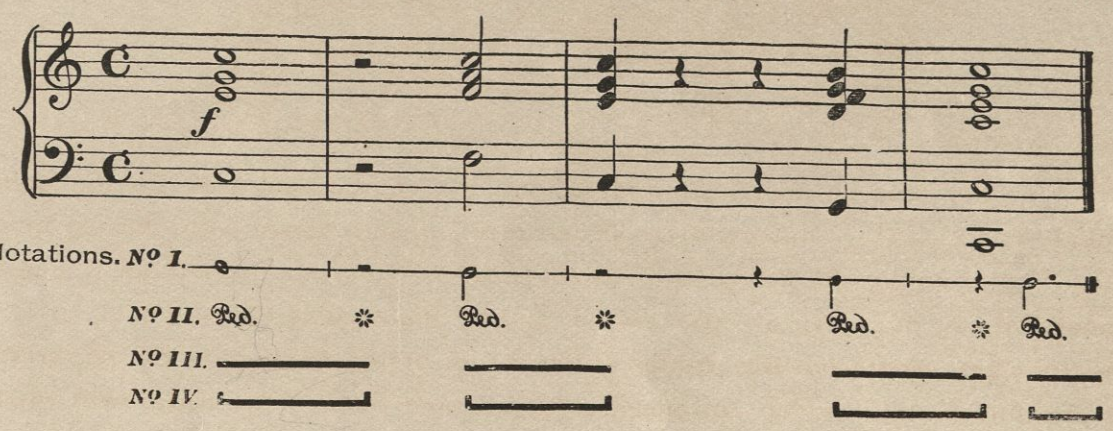
Of the many characters, the following are the most used:

Ped. to lift the dampers from the strings.

✲ to check the vibration with the damper,

Or ⌊——⌋ to raise the dampers from the strings as long as the line continues.

As none of these are, however, as explicit as notes and rests in indicating the use of the pedal, since the time-value of notes and rests can not be misunderstood, I shall chiefly make use of notes and rests in this work, though using also the familiar Ped. and ✲.

Example showing various pedal notations.

The pedal notation No. I. shows in measure one a whole note, hence the foot presses down the pedal, raising the dampers from the strings during the entire measure; while measure two has a half rest and a half note, hence the pedal is released on the first two quarters and pressed down for the third and fourth quarters. Measure three has a half and a quarter rest and a quarter note, demanding that the pedal be released for the first three quarters, and used for the fourth quarter; measure four has a quarter rest and a dotted half note, signifying that the pedal is released on the first quarter, and employed for the second, third and fourth quarters.

Notations II., III. and IV., unless engraved very carefully, will always be confusing to the student who does not possess the necessary knowledge of harmony to use the pedal correctly. Ninety-nine pieces out of every hundred published, not excepting the best European editions, contain careless pedal notations.

It is taken for granted that persons who study this pedal school are familiar with the rudiments of music, which I omit.

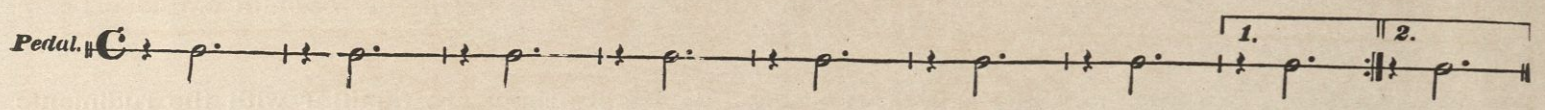
Pedal Exercises for the Foot alone.

Place the heel of the foot on the floor and let the toe of the foot rest on the pedal, without, however, pressing it down. When the pedal is to be used, press it down with the toe of the foot; in releasing the pedal, carefully avoid lifting the tip of the foot from the pedal, as a neglect to heed this rule will necessitate a replacing of the toe—a course that creates noise (clicking). Thus used, the action of the foot proceeds from the ankle, which is not unlike the action of the wrist in striking octaves. This is the only method which enables one to use and release the pedal with rapidity. Many

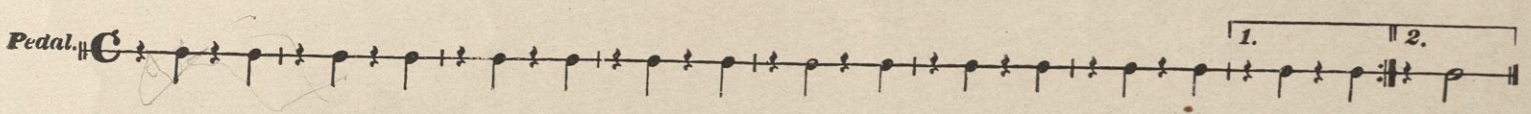
of our best pianists mar their otherwise beautiful playing by failing to keep the toe of the foot always in contact with the pedal. The improper use of the pedal is noticeable on nearly every piano by scratches made by the toe of the shoe on the wood work.

In the following pedal exercises press down the pedal, giving it the time value represented by the notes the same as if a single note were repeated and struck on the key with the finger. Remember, in these pedal exercises, no note is to be played upon the piano keyboard. As in rudimental piano playing, count aloud in practicing these studies.

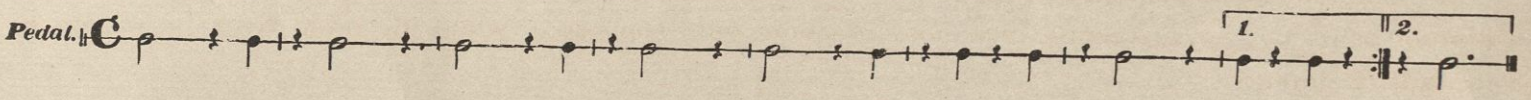
Exercise I.



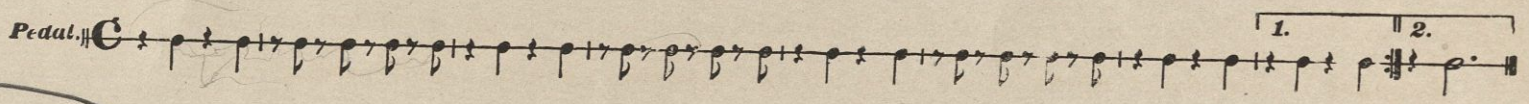
Exercise II.



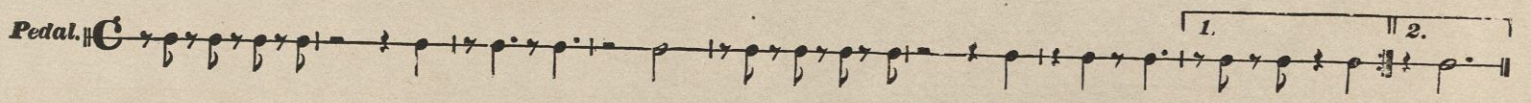
Exercise III.



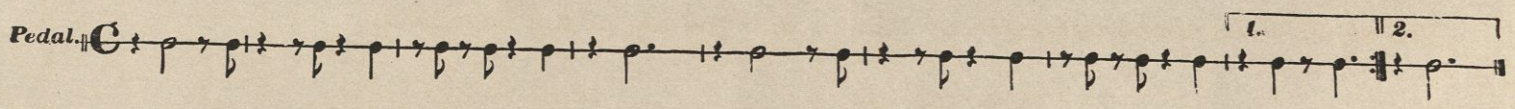
Exercise IV.



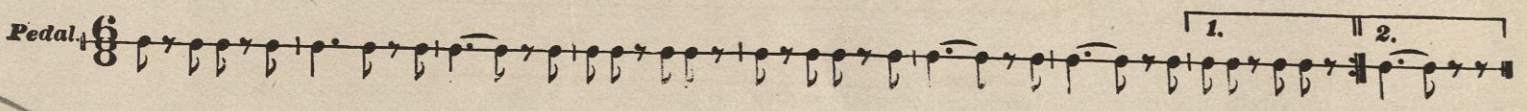
Exercise V.

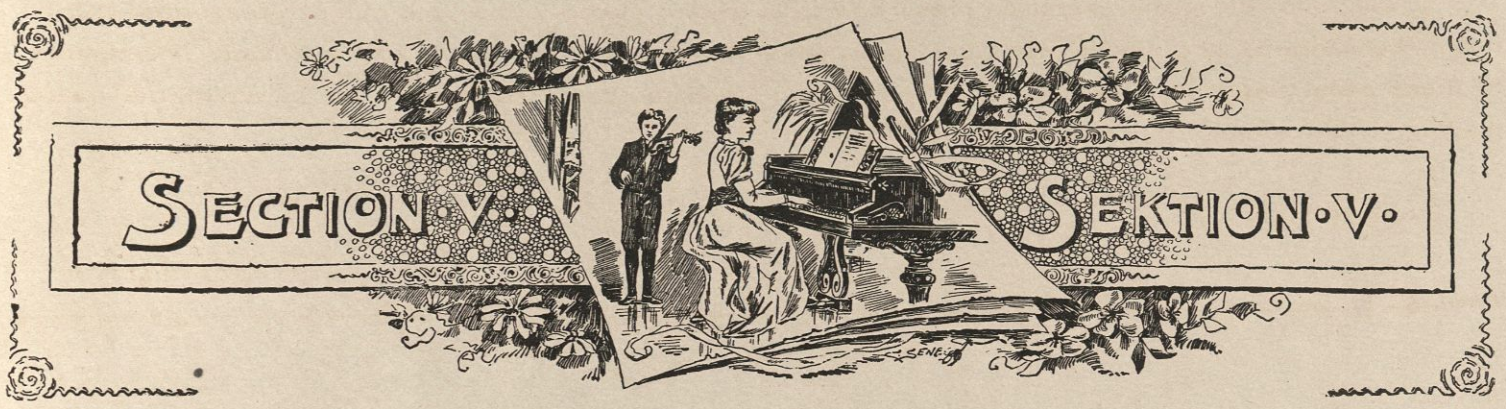


Exercise VI.



Exercise VII.





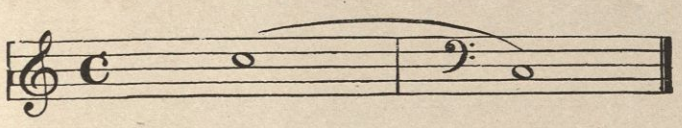
Singing Rests.

In commencing the studies for the foot and hands together, let us briefly examine the advantages a pianist gains by the sustaining of a note or chord with the pedal, while the hand rests or moves to a distant position.

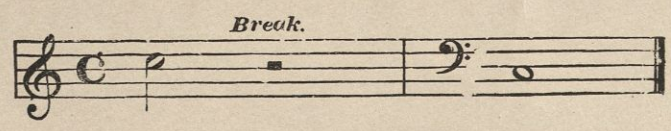
The time allowed to the hands by the pedal to move to a distant position, or to rest while the pedal sustains the notes, I will term a "singing rest." This "singing rest" afforded by the pedal is used to connect, legato, notes at such a distance from each other that they cannot be spanned by the hand, or to afford a rest to the hand in cases where its retention on large, extended chords would tire it.

Example I. represents notes which can not be spanned by the hand, producing the effect (if played without the pedal) as shown in Example II., and discovering a break (pause) of a half rest in passing from the C in the treble to the C in the bass.

Example I.

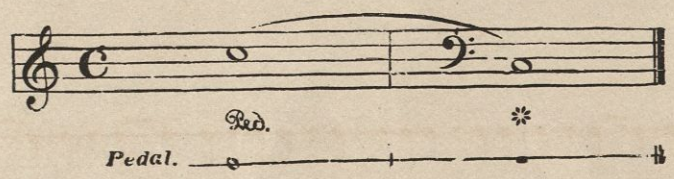


Example II.

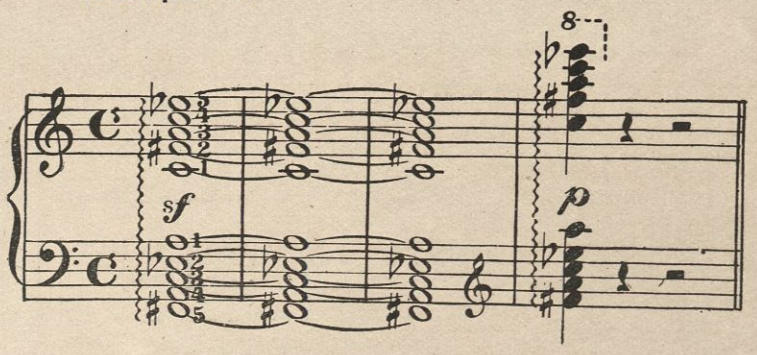
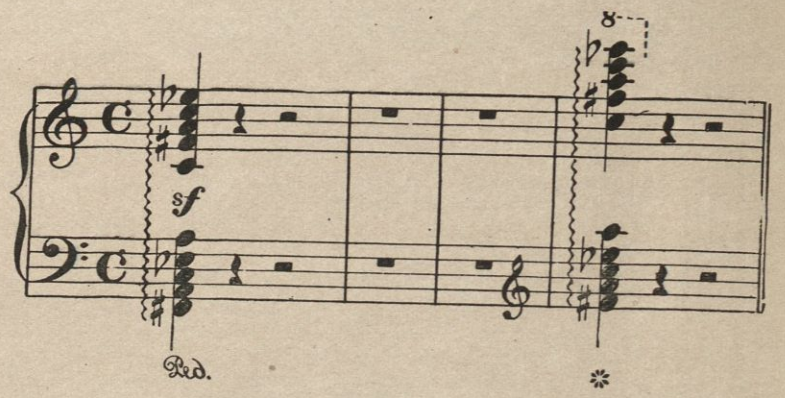


The same notes connected perfectly legato, with the aid of the pedal.

Example III.



Example IV. shows chords which would tire the hands if sustained by the fingers. In Example V. the pedal sustains the chord, allowing the hand to rest. In the case of small hands, a great re ief.

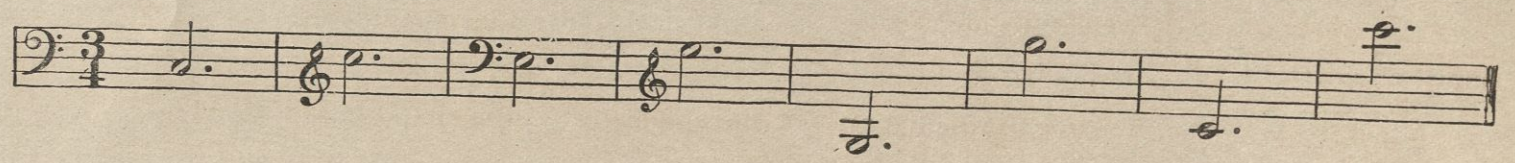
Example IV.

Example V.

The bridging of the break (pause), as shown in Example III, or the resting of the hands as illus · trated in Example V., creates the "singing rest."

From the above it is evident that the pedal is the only means of resting the hands in extended chords; or of establishing a perfect legato between distant notes.

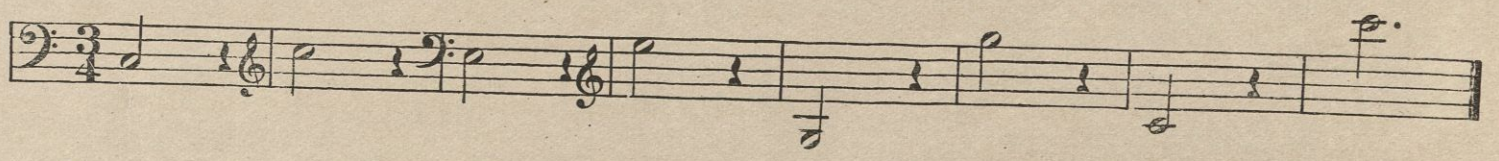
Connecting a Series of distant Notes, Legato, with the Pedal.

Play the following strain without pedal, and it will be observed that the hand, passing from one note to another, causes the note to make a pause (break) of one quarter.

Example VI.

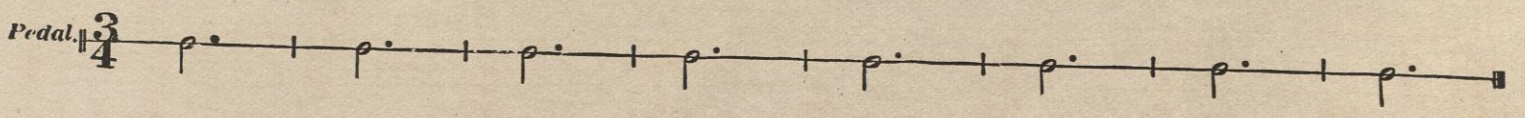


Example VII. Effect:

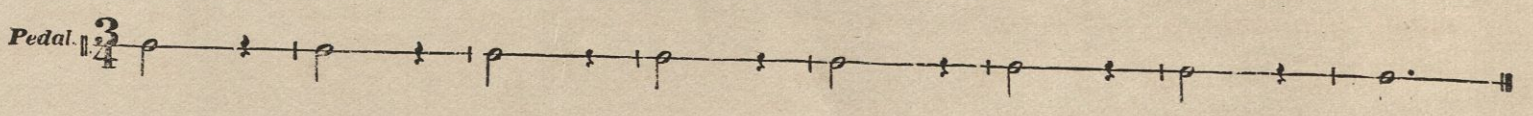


Now play the following Example for the pedal, and it will be seen that the pedal also loses this value of time (one quarter) between releasing and using it again.

Example VIII.



Example IX. Effect:

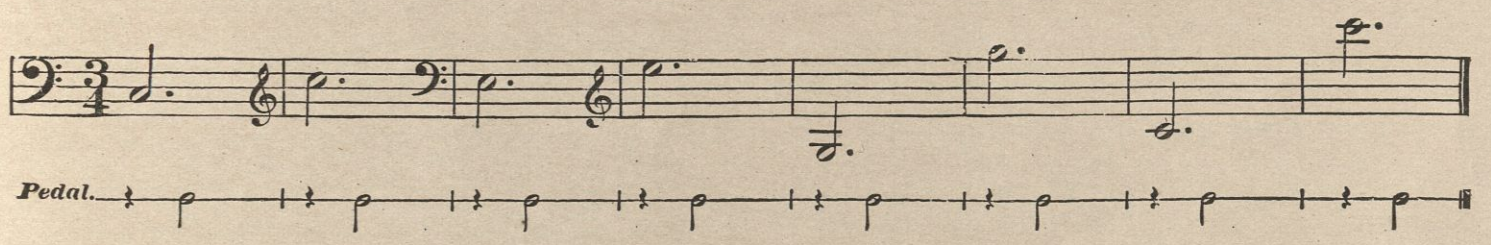


Now it is obvious, as shown in Examples VII. and IX., that if the finger be withdrawn from the note and the pedal be released, both at the same instant, the note will cease to sing. To avoid this, the withdrawing of these two factors (pedal and finger) must be so timed that the one or the other always sustains the note.

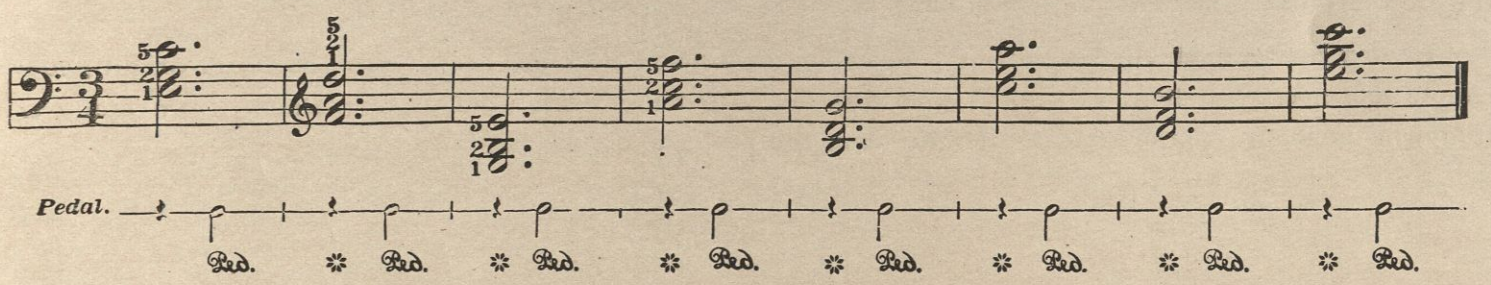
To accomplish this, strike first with the finger, and then use the pedal; as soon as the pedal has been pressed down, the finger in turn is released from the key to strike the next note; at the very instant the next note is struck, the pedal is released, and so on.

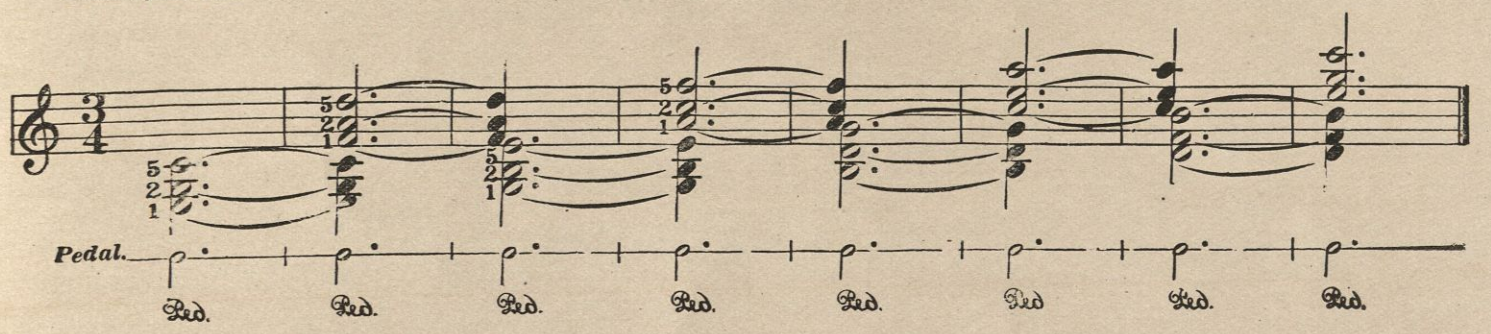
Correct mode of pedaling, Example VI., avoiding the cessation of the tones in passing from one note to another.

Example X.

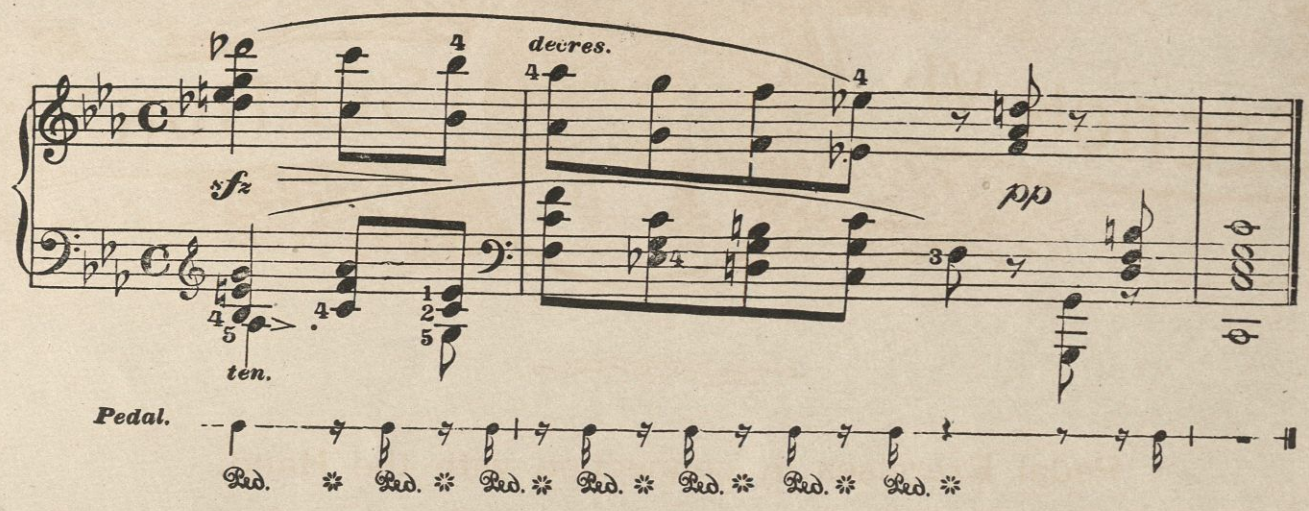


In the same manner that distant notes may be played perfectly legato (connected) by the artistic use of the pedal, one can also connect, legato, entire chords that could not be thus connected by means of the fingers alone.

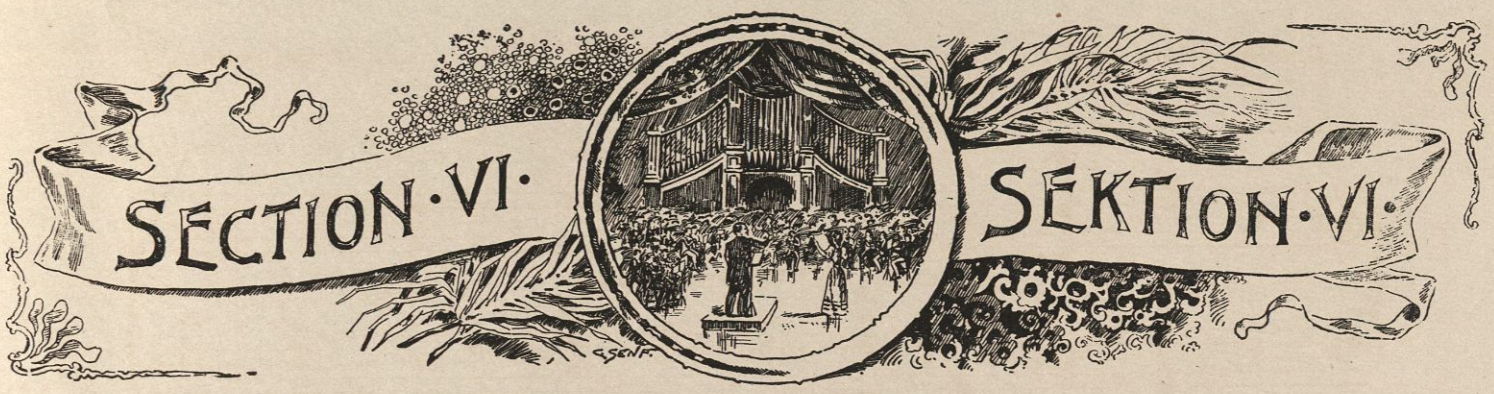
Example XI.

Observe the effect of Example XI. (the running into each other of chords), if the pedal is used faultily with the striking of each chord.

Example XII.

Use the pedal in Example XIII. your own way, and try to produce a legato without blurring or detaching the chords. Then play the passage as noted with artistic pedaling and observe the effect.

Example XIII.

Grave. (Very Slow.) Beethoven.

The pedal illustrations, Examples X., XI. and XIII., lead us to formulate that the rule of the greatest practical importance, the essence of artistic pedaling, is after pedaling (the pedal alternating with the striking of the notes), so that no break may be noticeable from note to note, or chord to chord. Hence, if a series of notes or chords, distant from each other, are to be connected legato, and this can only be done by the use of the pedal, the pedal must always be pressed down after the note or chord has been struck, otherwise there will be breaks between the notes or chords, or the harmonies will be blurred.

Having now explained the scientific principles of artistic pedaling, which are the basis of all pedal effects and good pedaling, we will at once proceed to put them into practice, explaining, from study to study, in detail, in a practical manner the demands made upon the pedal by the great composers.



Pedal Exercises in connection with the Hand.

Exercises showing how the effect of whole notes can be produced through the artistic use of the pedal, even though the fingers be withrawn from the key the value of a quarter note, a half note, or three quarters.

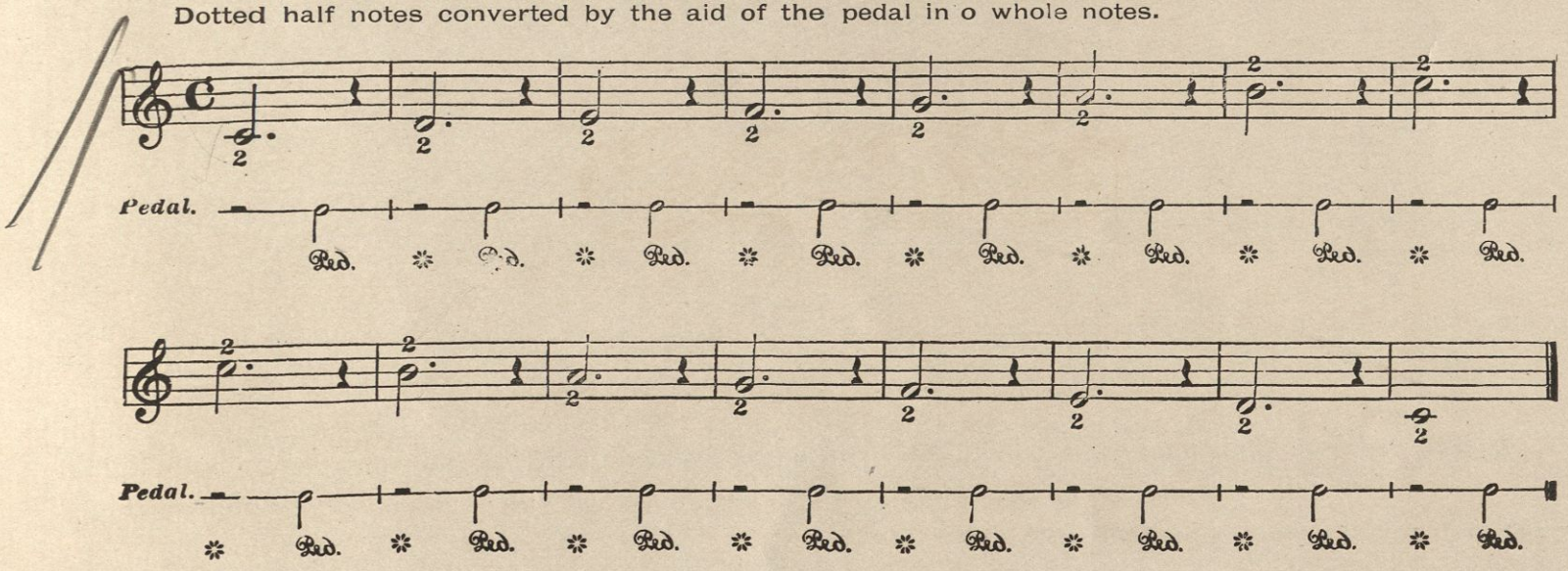
Playing the C major scale perfectly legato with the second finger, although the finger be withdrawn from the key the value of a quarter note, a half note, or three quarter notes.

EXERCISE I.

Strike the first note C and sustain it the value of three quarters, as noted (no longer), then lift the finger from the key on the fourth quarter, making ready to strike the next note.

The foot presses down the pedal on the third quarter, and holds it down during the value of a half note. It is released at the beginning of the next measure as demanded by a half rest, simultaneously with the striking of the next note D, thereby connecting the notes C and D perfectly legato, as if they were written whole notes, notwithstanding the fact that a quarter rest separates them.

Dotted half notes converted by the aid of the pedal in o whole notes.



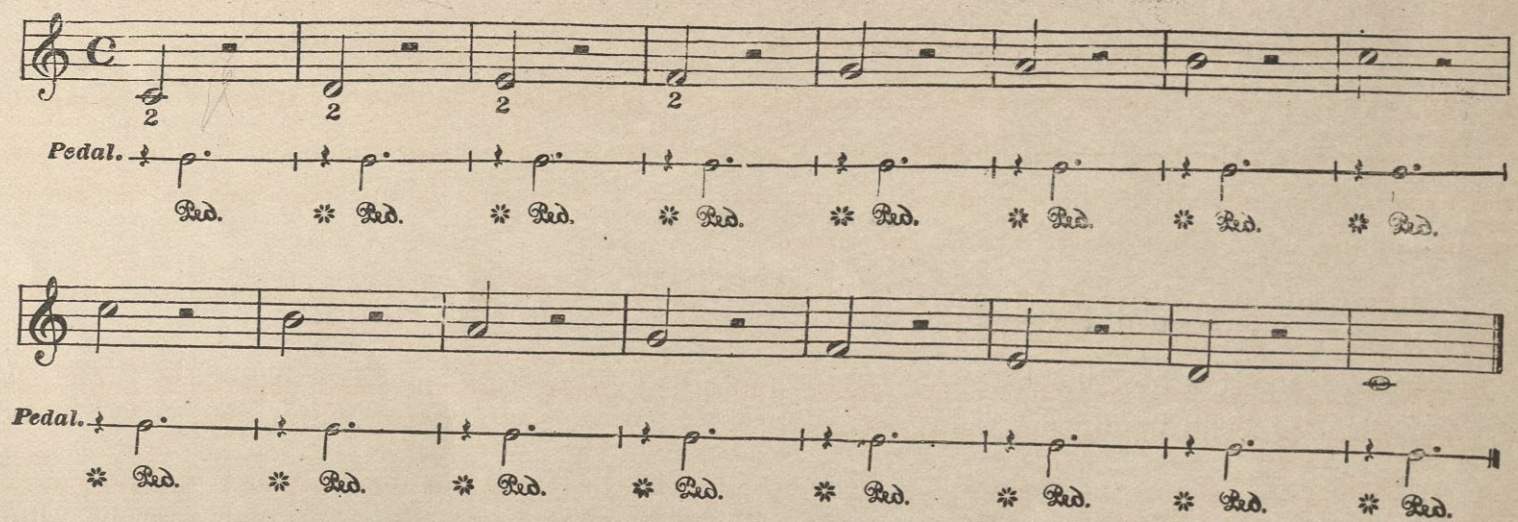
EXERCISE II

Making a rest of two quarters between each note struck by the finger, and still producing the effect of whole notes.

The pedal is in this exercise employed on the second, third and fourth quarters of the measure, and always released on the first quarter of the measure.

The use of the pedal on the second quarter is here necessary, as the note is sustained by the finger the value of a half note only.

Half notes converted by the aid of the pedal into whole notes.

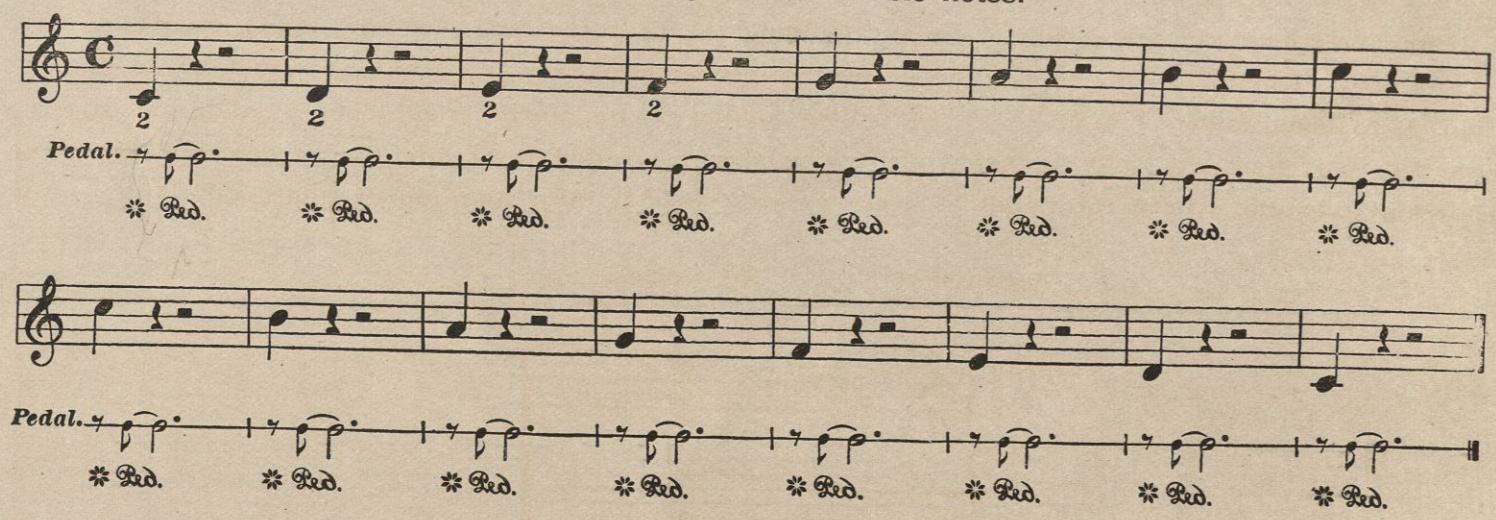


EXERCISE III.

Quarter notes producing the effect of whole notes in connection with the use of the pedal, notwithstanding the finger is lifted from the key at the second quarter.

The pedal must be employed at the second half of the first quarter of each measure, as the finger is lifted from the key on the second quarter, the pedal being kept down the value of seven eighths, viz.: an eighth and a dotted half note tied.

Quarter notes converted by the aid of the pedal into whole notes.



Before proceeding further the student will continue to practice the foregoing three exercises until the use of the pedal, as noted, no longer offers any difficulty in connecting the notes legato, no matter whether the exercises are played in slow or fast time.

STUDY I.

Theme and Variations.

Choral in Four Part Harmony. (Pleyel's Hymn.)

In practicing this choral, carefully strike all the notes of the chords together from the wrist.

In passing from one chord to another a perfect legato is produced by the artistic use of the pedal.

Be very careful not to lift the fingers from the keys until the notes are sustained by the pedal as indicated; then, and not till then, proceed to the next chord. This rule is as important as the pedaling itself; the one is ineffective without the other.

In many studies the use of the pedal is indicated by the usual Ped. and * in connection with the note notation so as to enable the student to compare them.

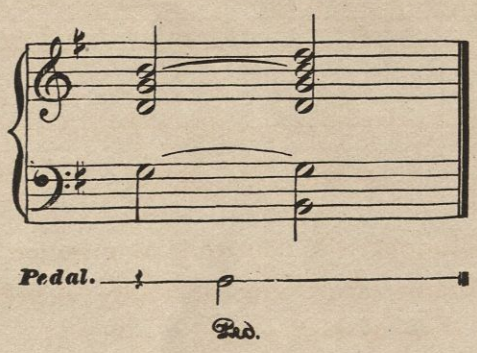
When beginning any of the studies, practice the foot (pedal) and the hand separately until each has mastered its part, then practice both together.

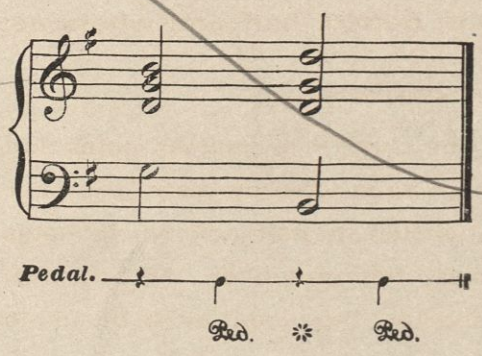
In playing this choral the fingers sustain the half notes in reality but three-eighths, the time of an eighth (the fourth eighth) being required to pass from chord to chord. The artistic use of the pedal prevents the cessation of sound that would otherwise occur; for, when employed, it continues the work of the hands (as if they remained upon the keys), enabling them to pass to the next chord without any interruption of sound. In this manner a perfect legato is preserved.

The pupil may first play and pedal the studies as he would ordinarily, and then employ artistic pedaling as noted, and observe the contrast.

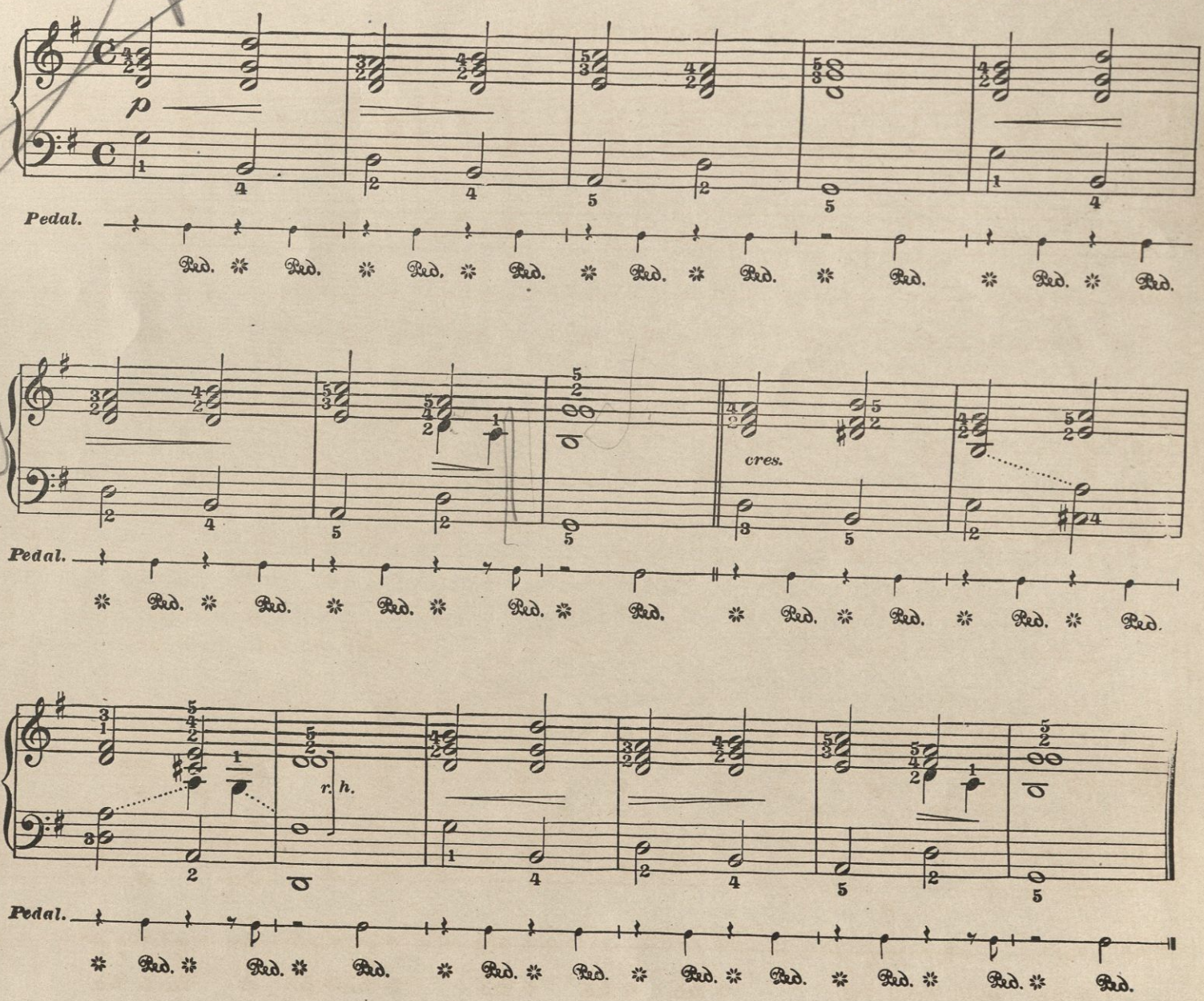
Should any of the studies be found difficult as finger exercises, they may be played very slowly; in fact for all pedal study, slow tempo is advised.

The question may arise, why change the pedal at all in the first measure, since it contains only the chord of G major? The holding down of the pedal throughout the measure would, of course, not produce a disagreeable sound, as all the notes belong to the same triad, but it would destroy the pure four part harmony, and represent six voices singing on the third and fourth quarters, as in the following example, where the pedal is used on the second, third and fourth quarter.

Example: Six voices.

The same chords are here given with the correct pedal notation, the pedal being released on the third quarter, thus producing a pure four part harmony on the second chord, the same as if sung by a quartet for soprano, alto, tenor and bass.

Example: Four voices.

THEME.

Slow. Ignace Pleyel, 1757-1831.



STUDY II.

Quarter notes to produce with the aid of the pedal the effect of half, dotted half and whole notes.

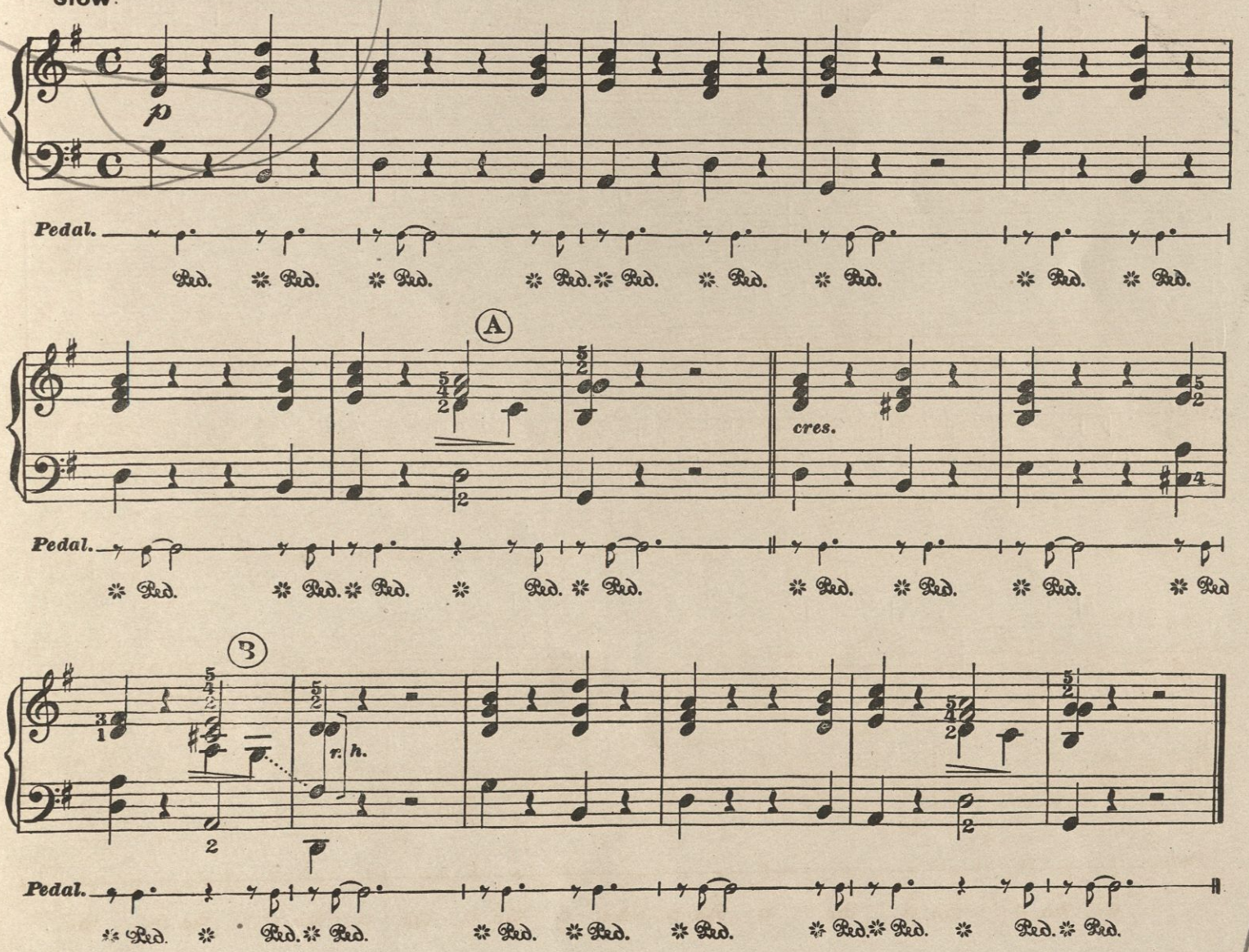
The rests in this study are "singing rests."

Do not sustain with the hands the chords in quarter notes longer than their value demands; the pedal is to do the sustaining. Although separated by rests, the chords are to produce, with the aid of the pedal, the same effect as Study I., written in half and whole notes. Here the hands make from one to three quarter rests between the chords; the pedal, on the contrary, makes a rest of an eighth only. As the chords are sustained but one quarter, the pedal must be employed on the second half of their value.

Chords at A and B form exceptions, as the pedal is not employed until the tenor has attacked its fourth quarter, in order to preserve purely four part harmony.

The value of this study as preparatory work to Study III. is obvious.

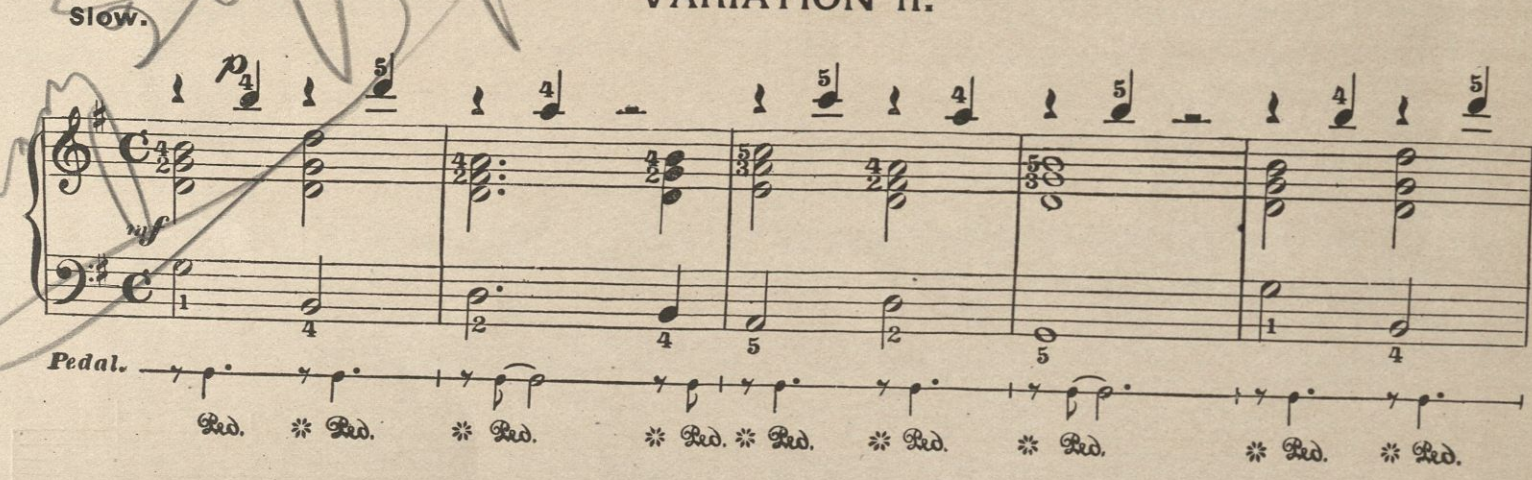
VARIATION I.

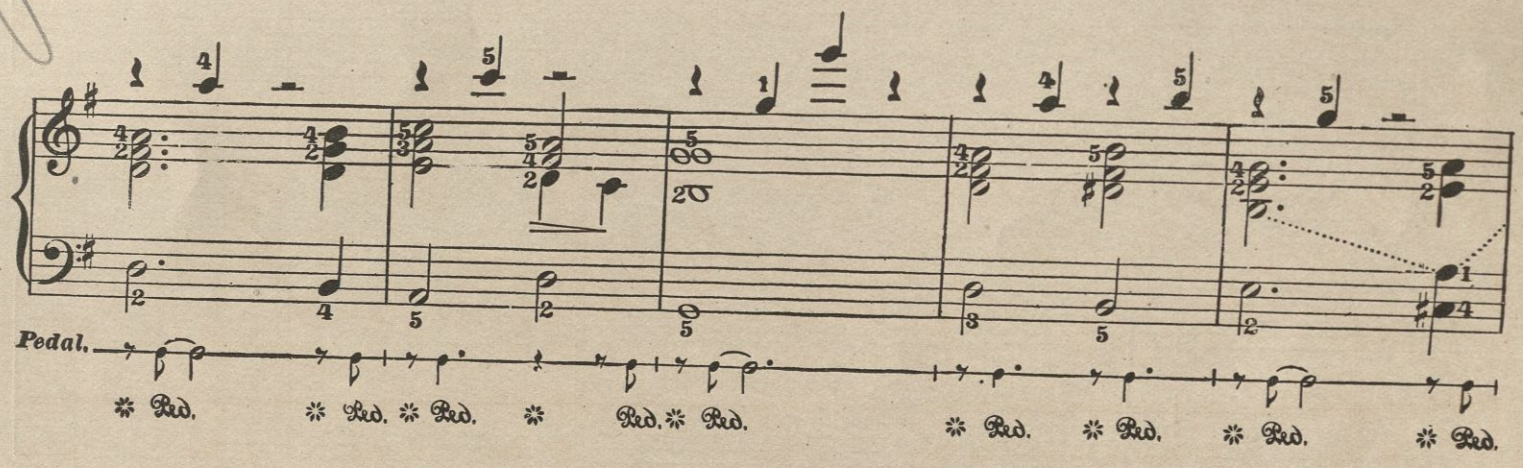
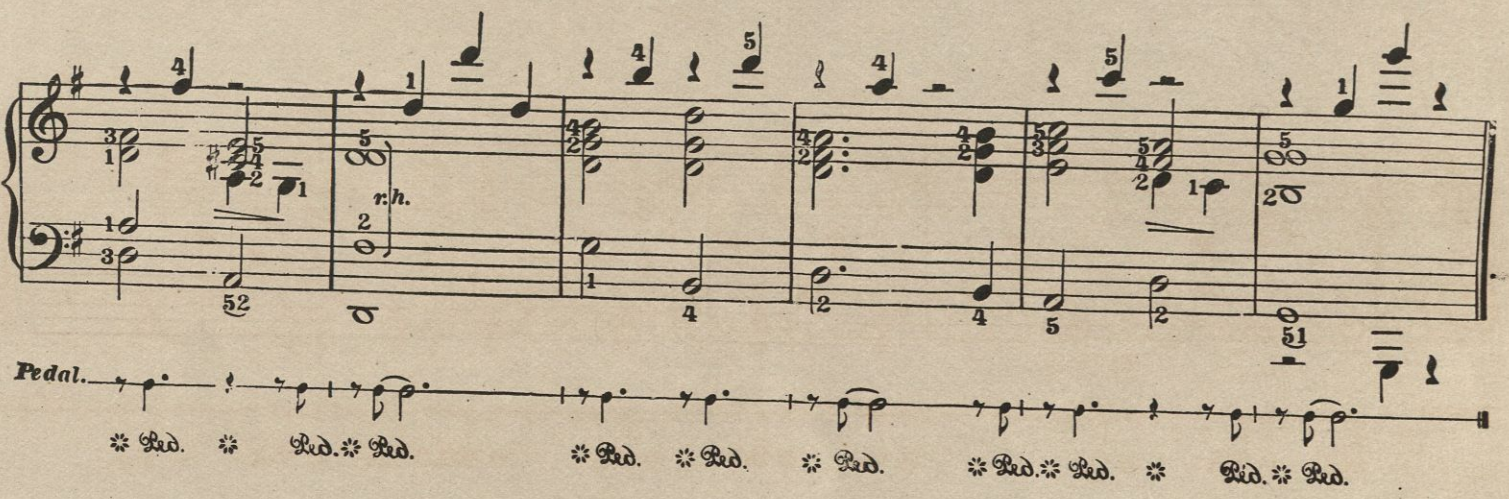


STUDY III.

The ornamentation introduced in this Study makes it compulsory to employ the pedal as in the foregoing Study, otherwise the chords will have ceased singing at the striking of the ornamentation notes on the second and fourth quarter.

VARIATION II.

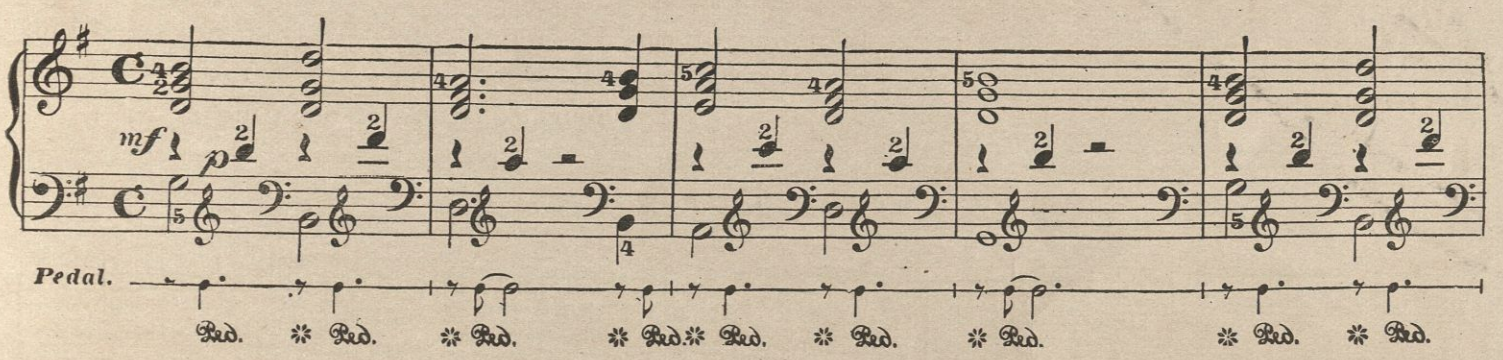
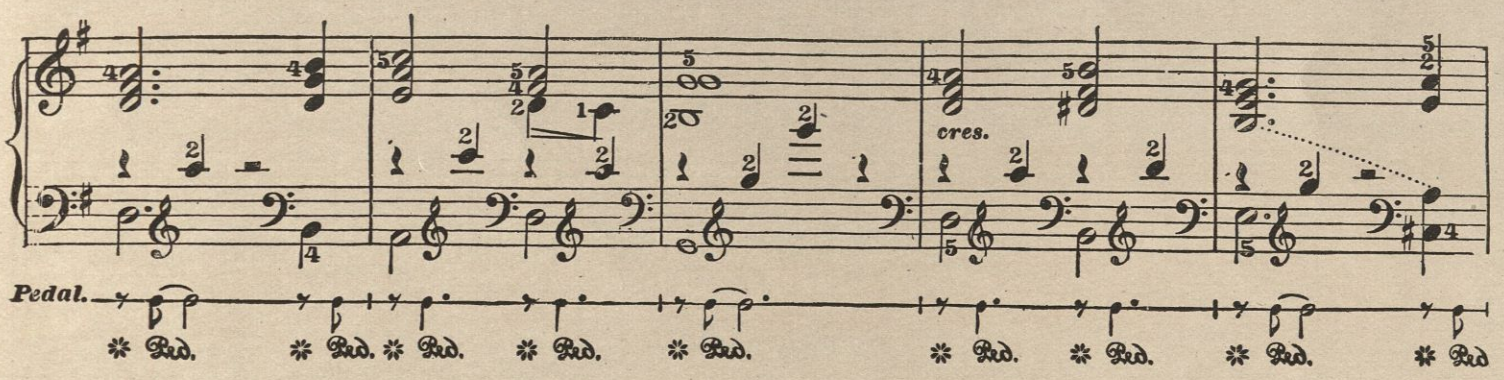
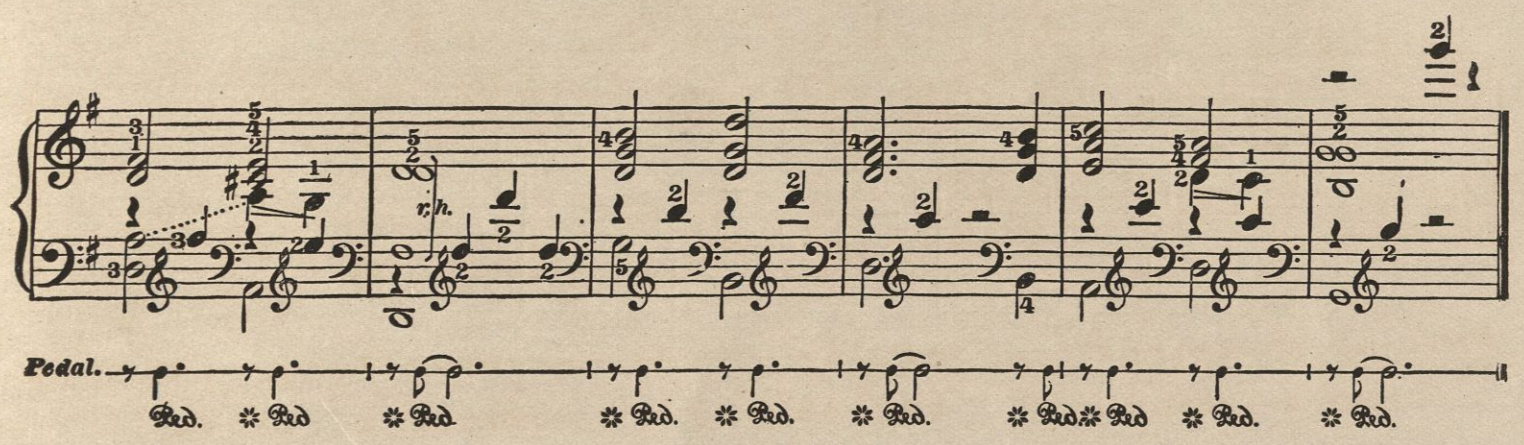




STUDY IV.

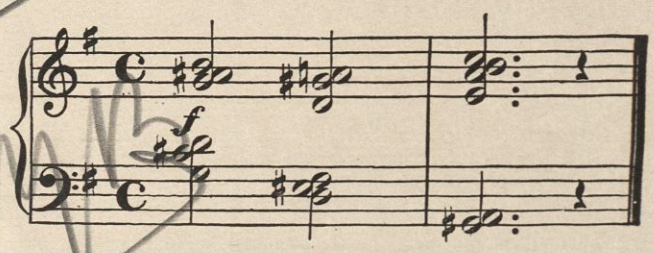
This Study is the same in effect as No. III.; it is different in execution, the ornamentation being given to the left hand, but it demands the same pedaling. The right hand remains quiet, while the left hand moves continually.

VARIATION III.

Slow.

STUDY V.

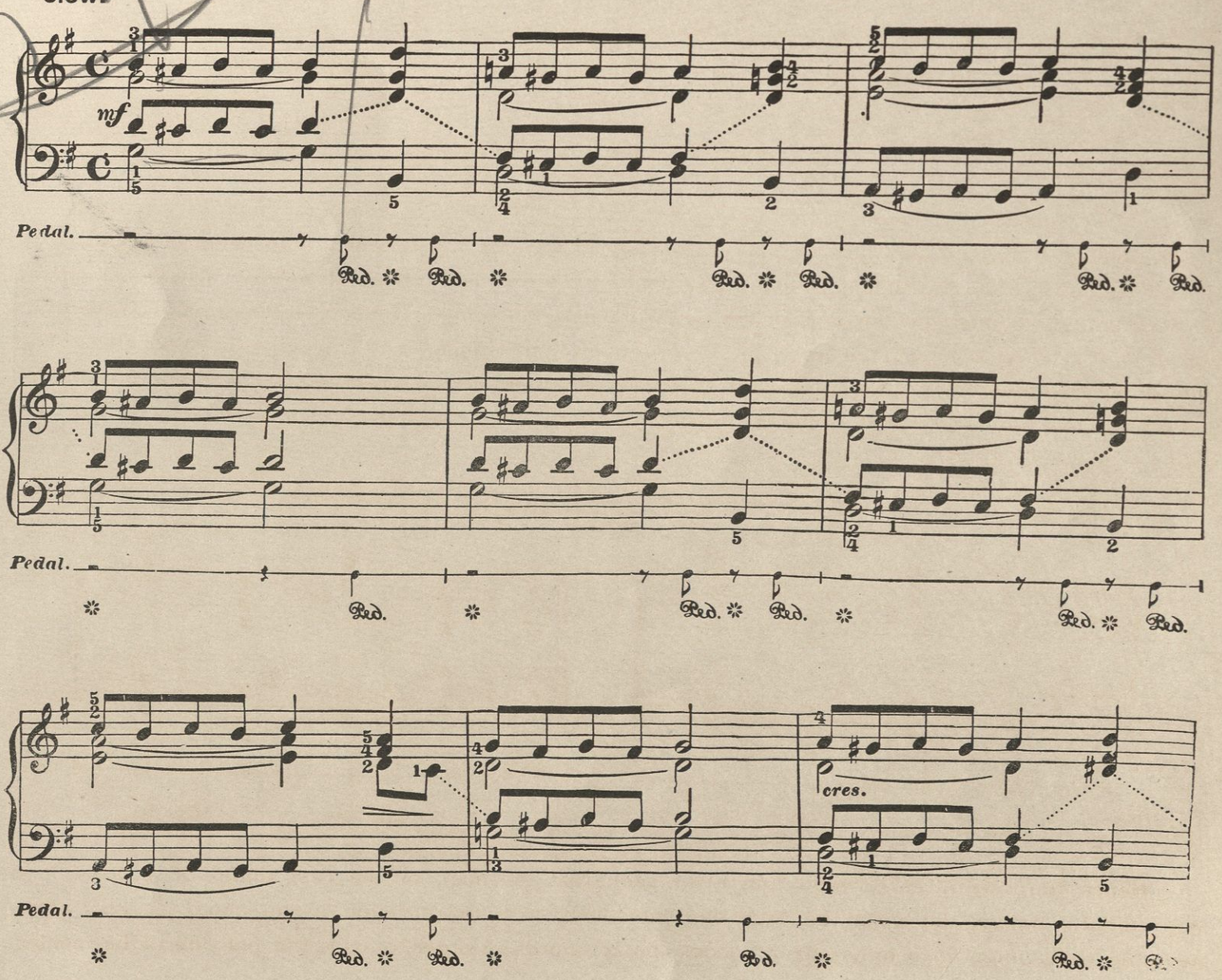
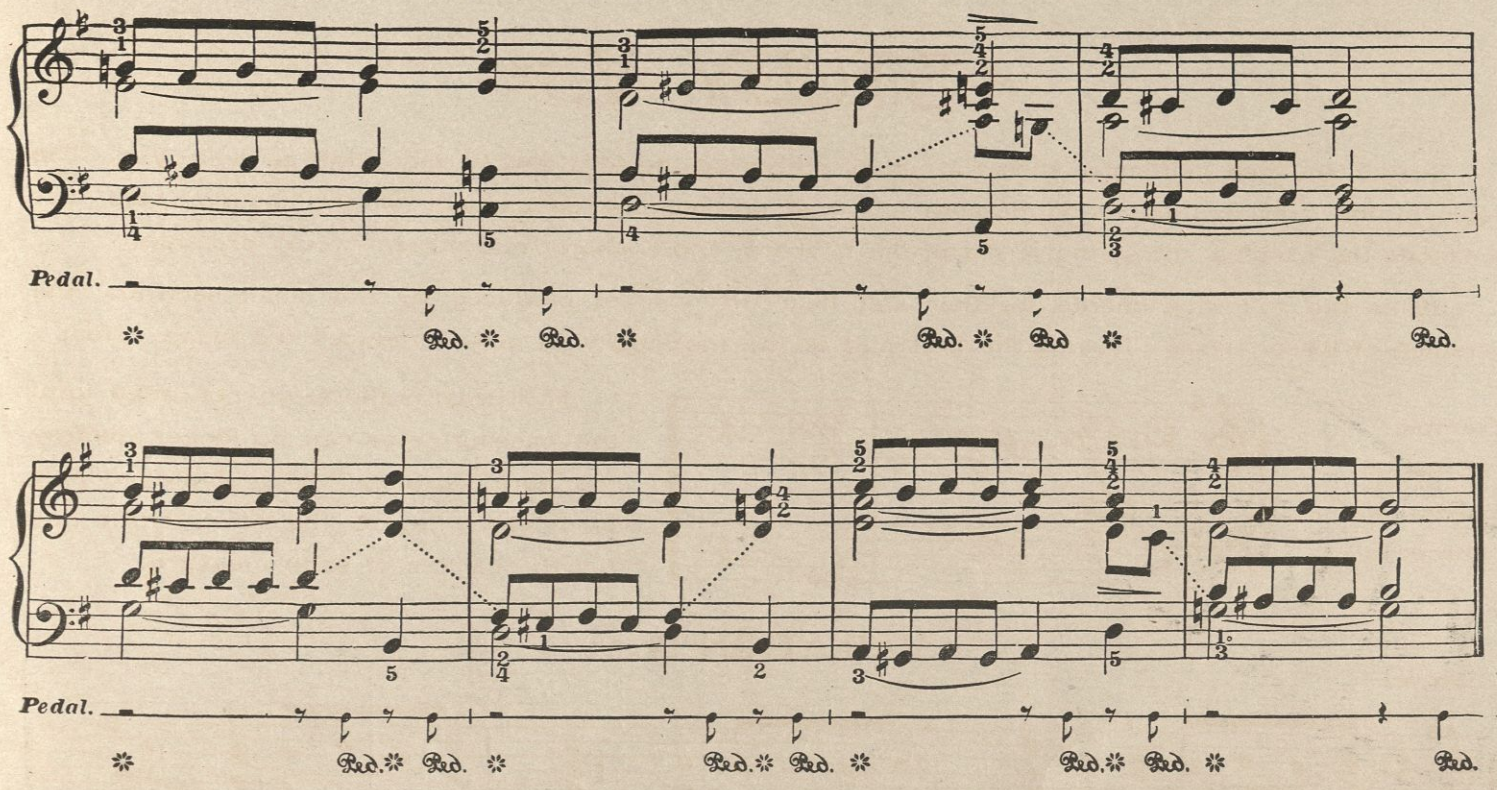
Sustain the tied half notes their full value, otherwise the four part harmony will be destroyed. The notes in the first half of every measure admit of no pedaling on account of the disagreeable dissonances the passing notes (the A sharp, the C sharp, the G sharp, and others) would produce.

Strike the following chords together and hear the discord produced by the small seconds, the harshest of dissonances. Playing the first half of the measure with pedal produces the same effect.

Example:
Effect if played with the pedal.

The pedal is therefore not used until the passing notes can no longer destroy the pure harmony. It is employed only to connect legato the first, third and fourth quarters of each measure.

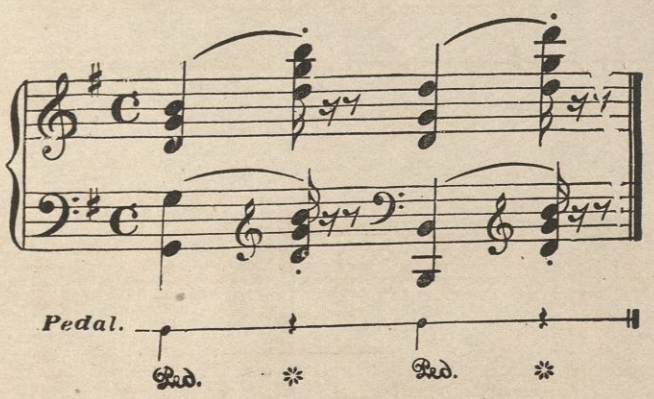
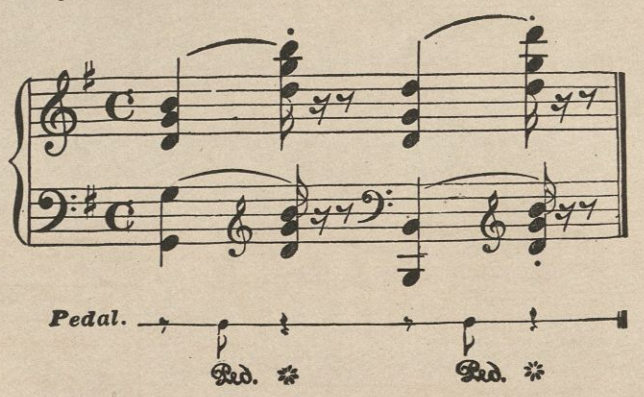
VARIATION IV.

Slow.



STUDY VI.

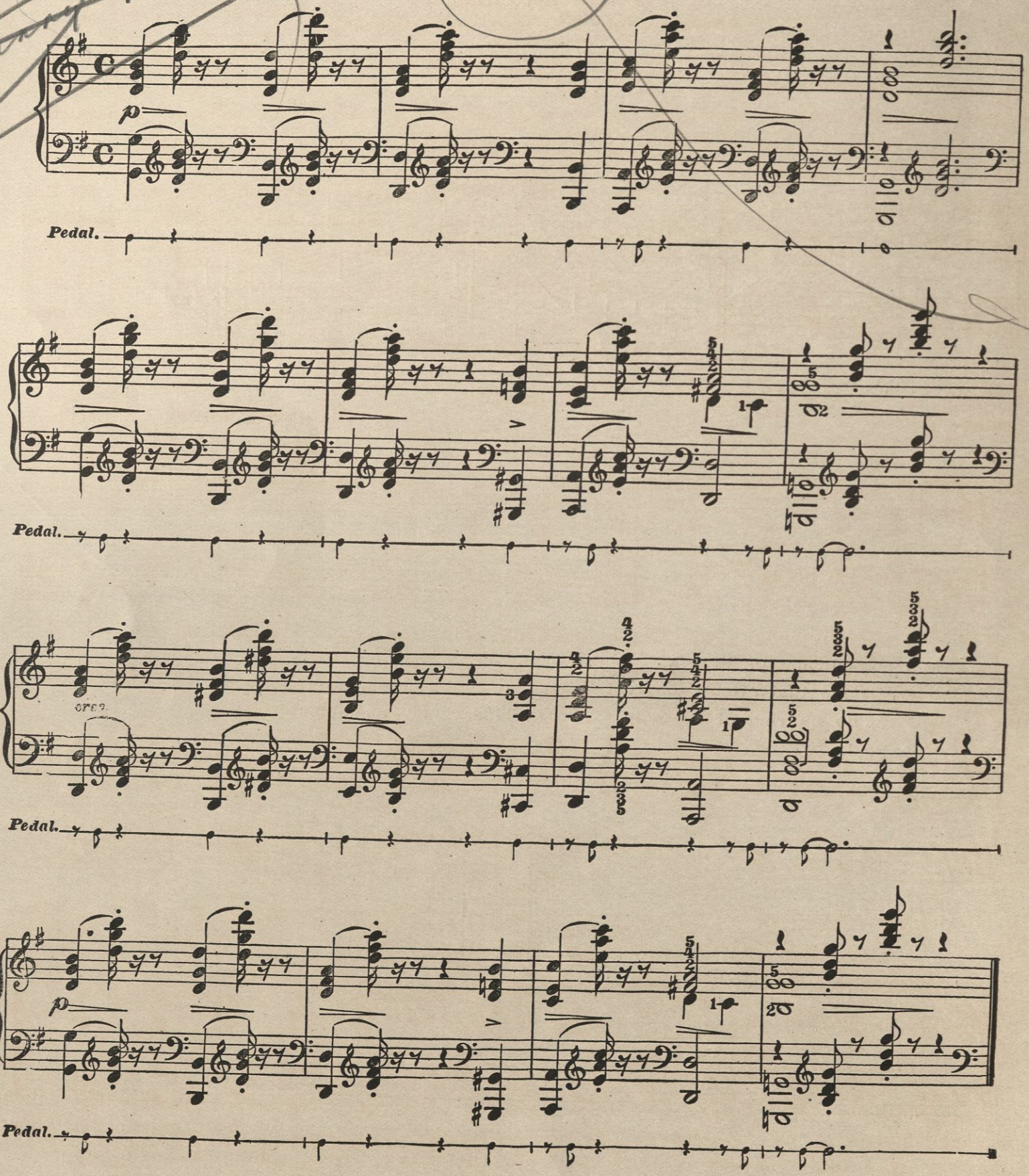
In this variation the hands move simultaneously in striking the chords. The pedal is employed to effect a legato between the chords in quarter notes and the chords in sixteenth notes. The very moment the chords in sixteenth notes are struck the pedal must be released in order that the rests receive their full value. The silence of the rests is of as much importance as the singing of the notes. The student will observe that after each rest the pedal may be used simultaneously with the striking of the chords, as no blurring of notes is to be avoided. Play examples below and observe that the effect is identical.

Example I.

Example II.

Hence the rule is established that after each rest (silence), or the first chord of a piece, it is immaterial whether the pedal be used simultaneously with the striking of the chord or not; after-pedaling being imperative only with a succession of chords in order to avoid the blurring of harmonies.

As the pupil by this time will have become thoroughly familiar with the note pedal notation, the Ped. and * will be discontinued.

VARIATION V.

Slow.



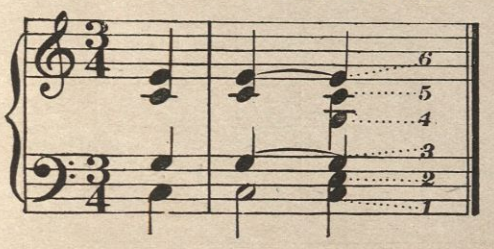
STUDY VII.

Theme and Variation.
Choral in Four Part Harmony. (Dennis.)

At A the pedal note is tied, because the chord is repeated; but at B it is released, although the harmony, the C major triad, is not changed. The pedal is released, first, to keep the harmony perfectly pure (four part harmony); second, to keep the melody from losing its proper construction.

Example: Producing the effect of six part harmony if the pedal is not released at B.

Six voices.



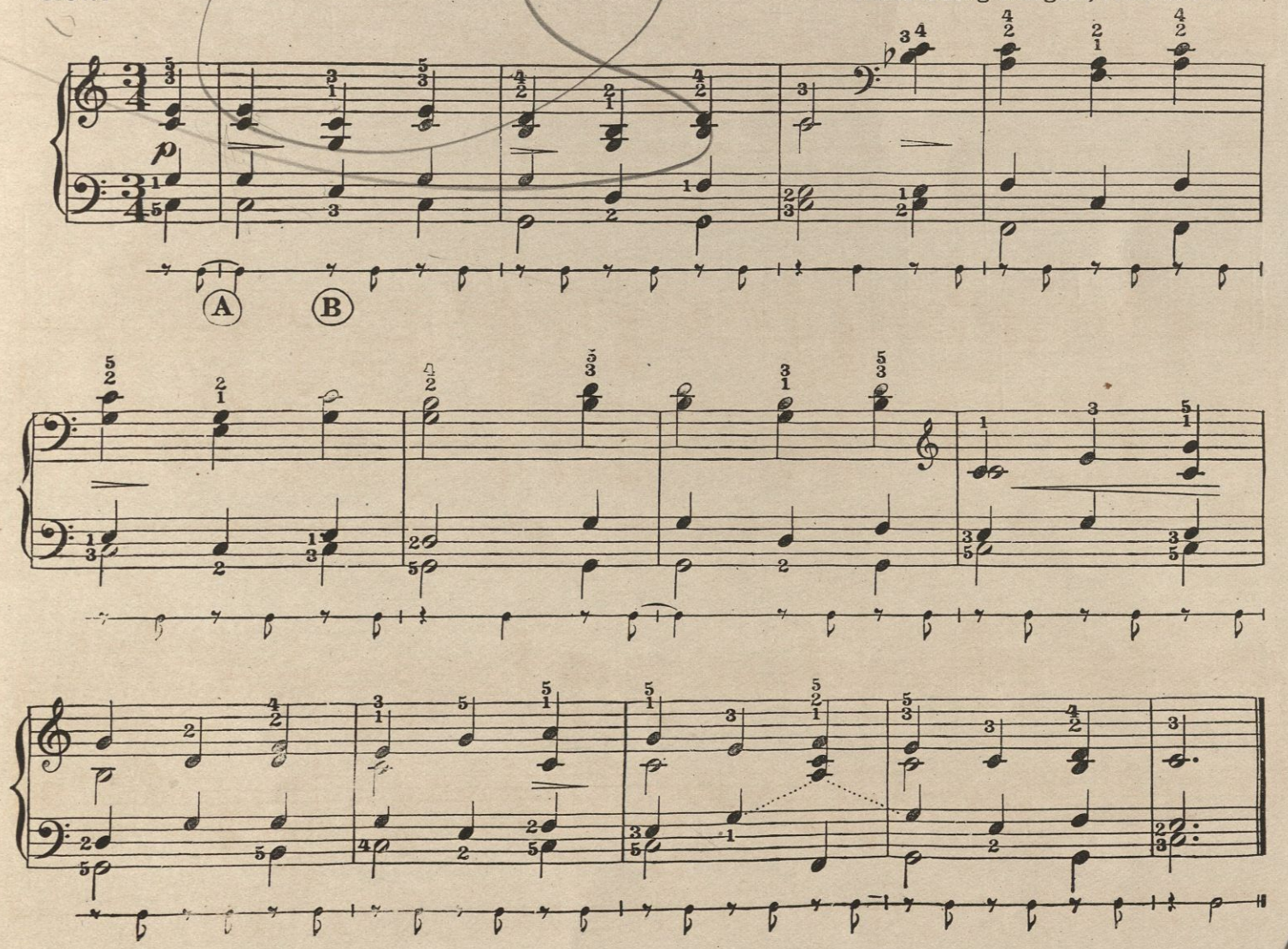
Besides this effect of six part harmony, the melody note E in the first chord destroys the melodic construction by singing two quarters instead of one, as shown by the tied notes.

If the pedal is not released on the third quarter, the result is not noticeable, as the melody rises, though it would in effect, as previously stated, produce six part harmony.

THEME.

Slow.

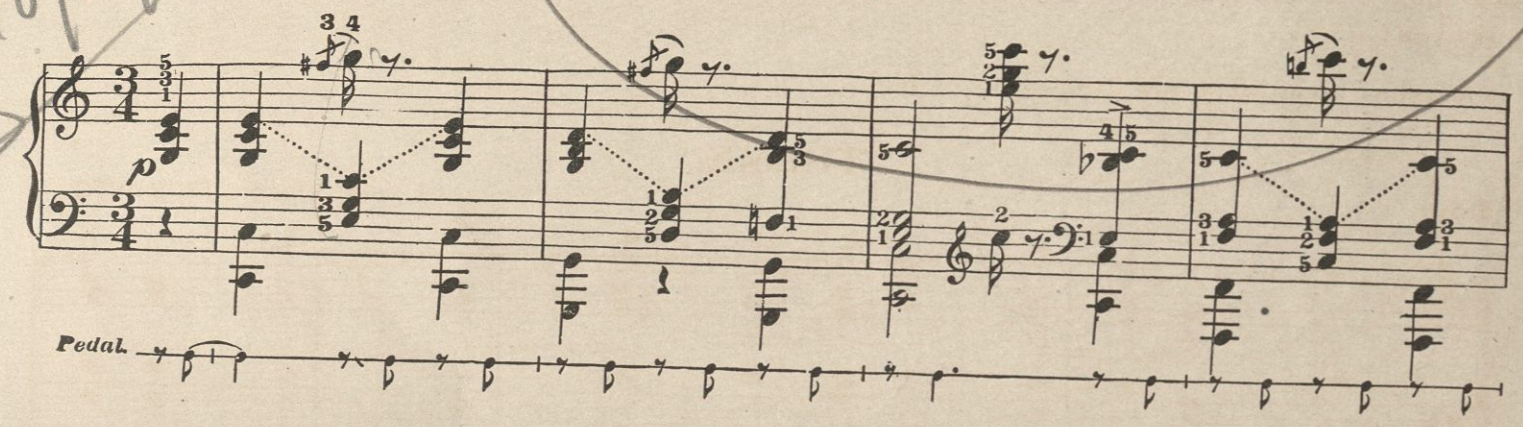
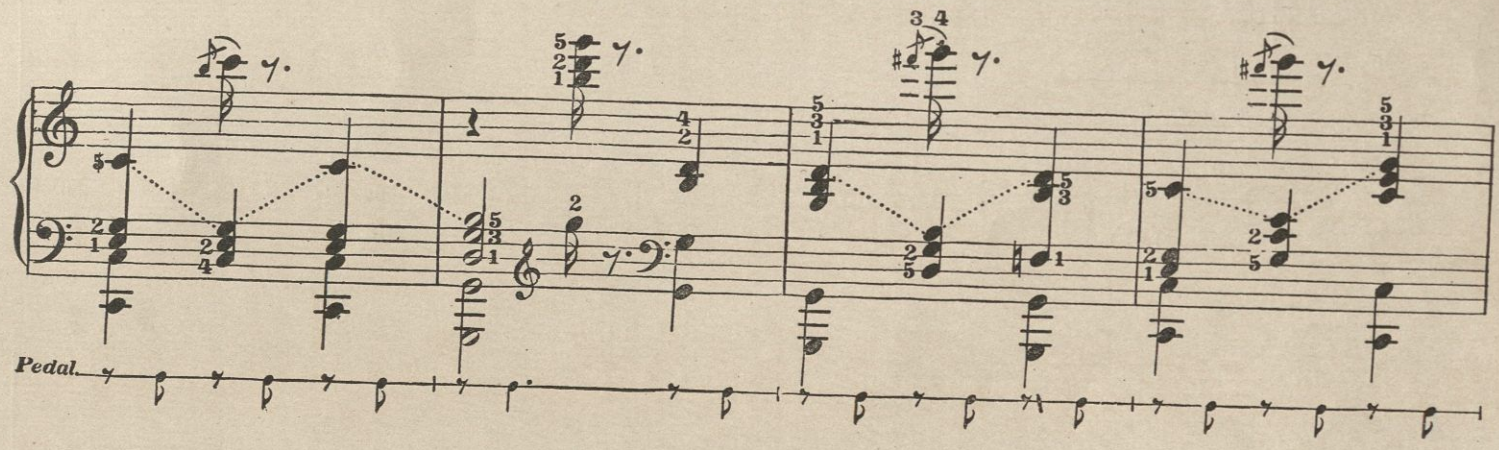
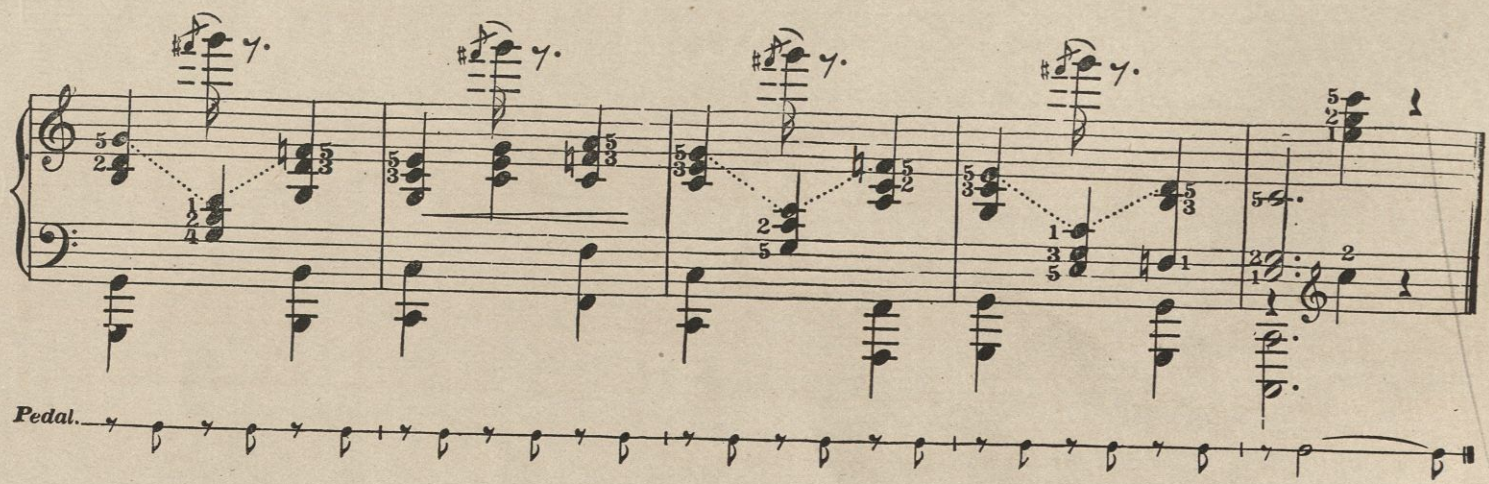
Hans Georg Naegeli, 1768-1836.



STUDY VIII.

In this variation the melody, which changes continually from hand to hand, must be rendered perfectly legato. To accomplish this and accompany it with ornamentation notes and bass, it makes an exceptionally useful study for the pedal.

VARIATION I.

Slow.

STUDY IX.

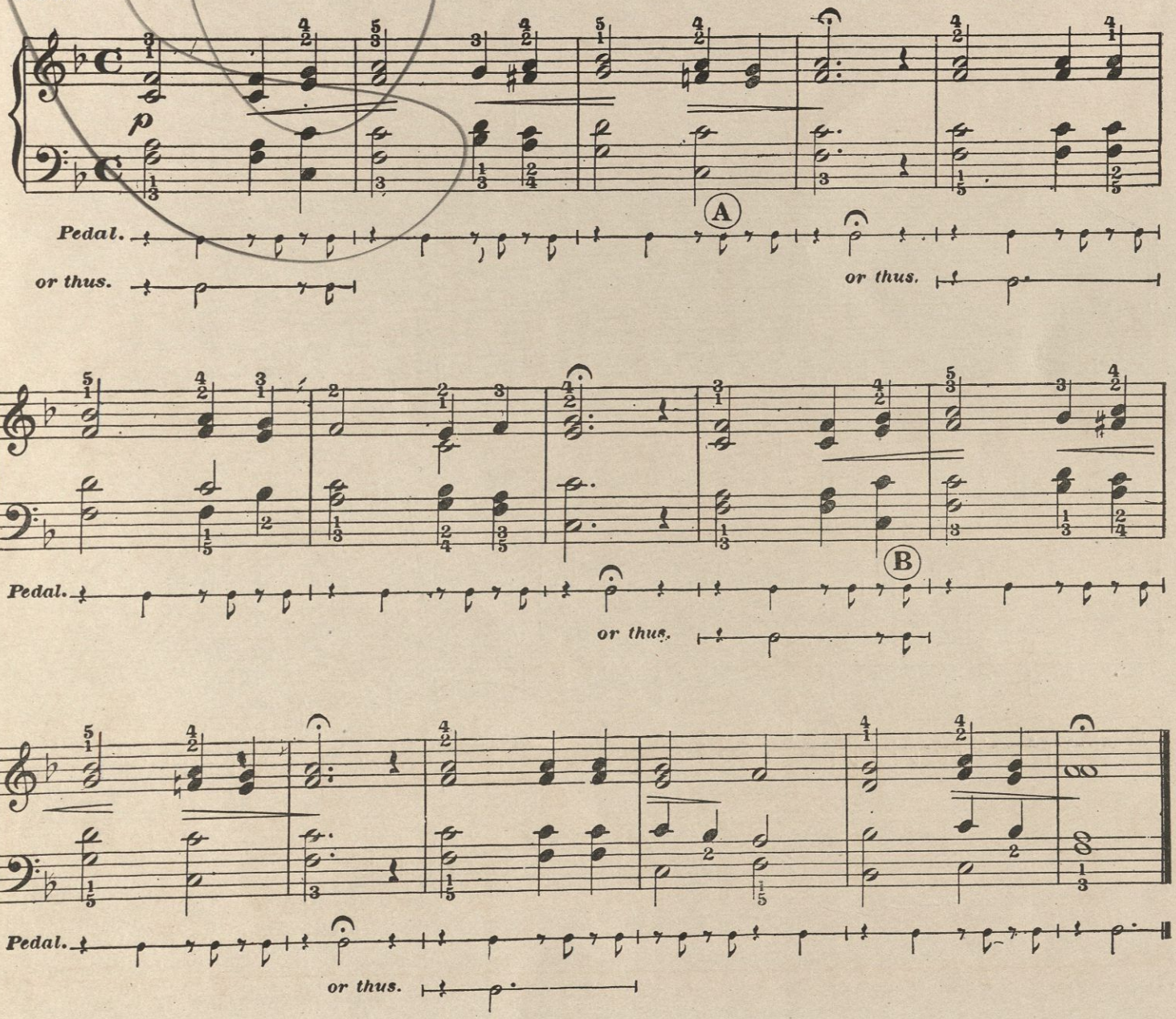
Theme and Variations.
Choral in Four Part Harmony. (Hamburg.)

At A one might dispense with the use of the pedal after the third quarter, as the notes for the right hand can be connected perfectly legato with the fingers. The use of the pedal is, however, imperative on the second eighth of the fourth quarter to connect the Cs in the tenor, which otherwise would lack the richness and fullness of tone that the preceding chords receive through the support of the pedal.

Reasons given at A are applicable to B.

THEME.

Slow. Lowell Mason, 1792-1872.

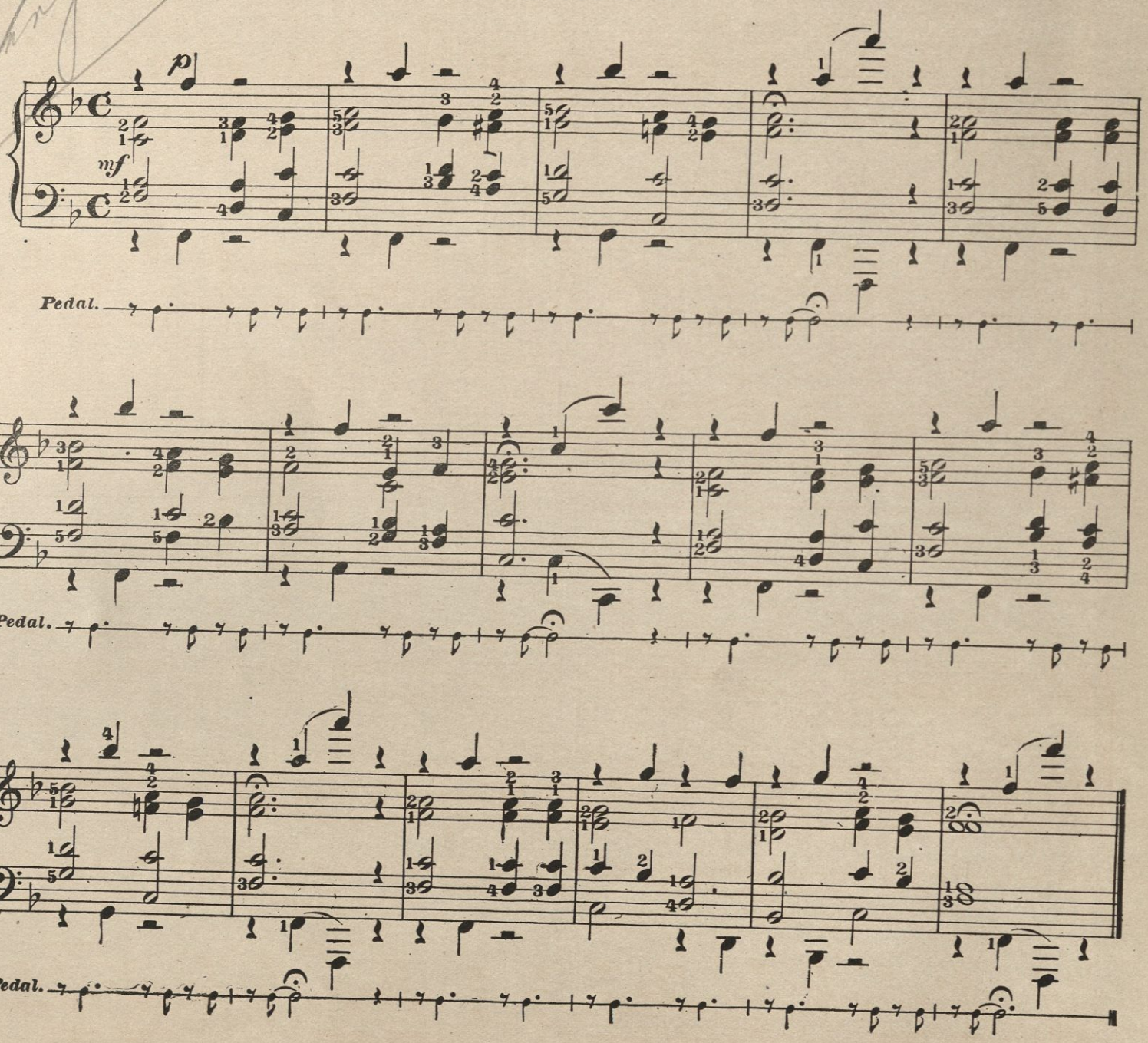


STUDY X.

In this Study both hands have embellishments which are to be struck simultaneously.

Slow.

VARIATION I.

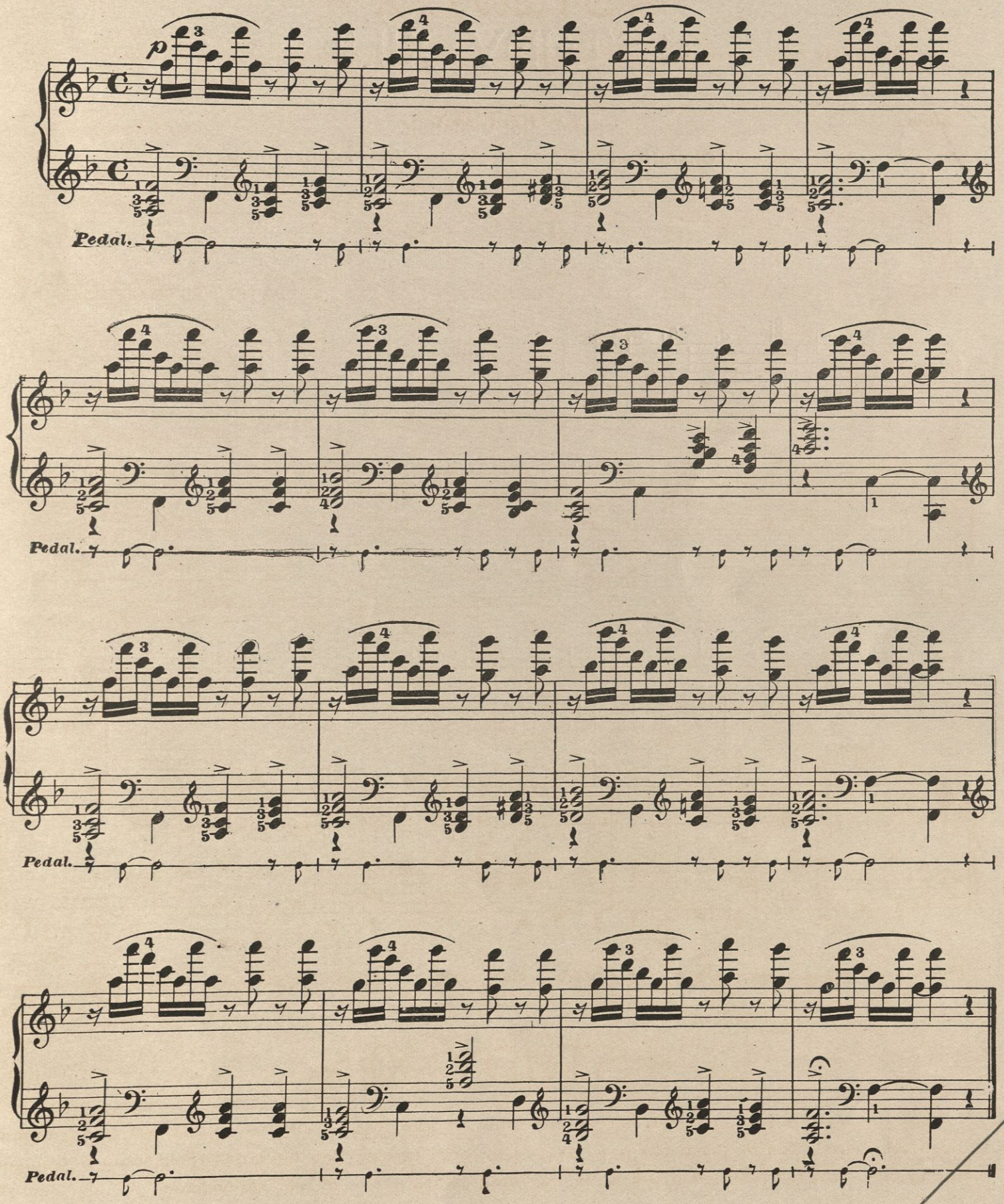


STUDY XI.

Here the melody and complete harmony of the Choral, though allotted to the left hand, sound, through the artistic use of the pedal, as if played by both hands. The right hand has only embellishments to play, which if omitted would in no way destroy the sense of the composition.

VARIATION II.

Slow.



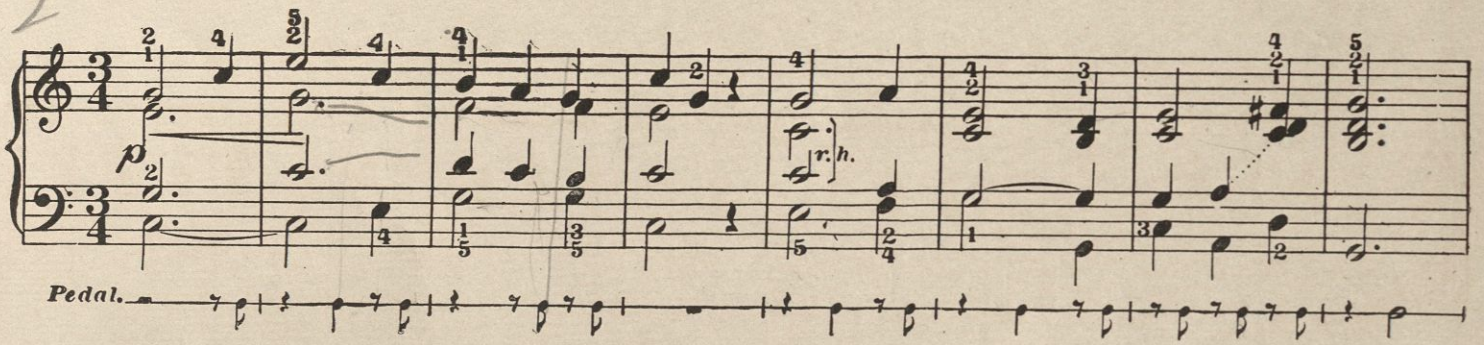
STUDY XII.

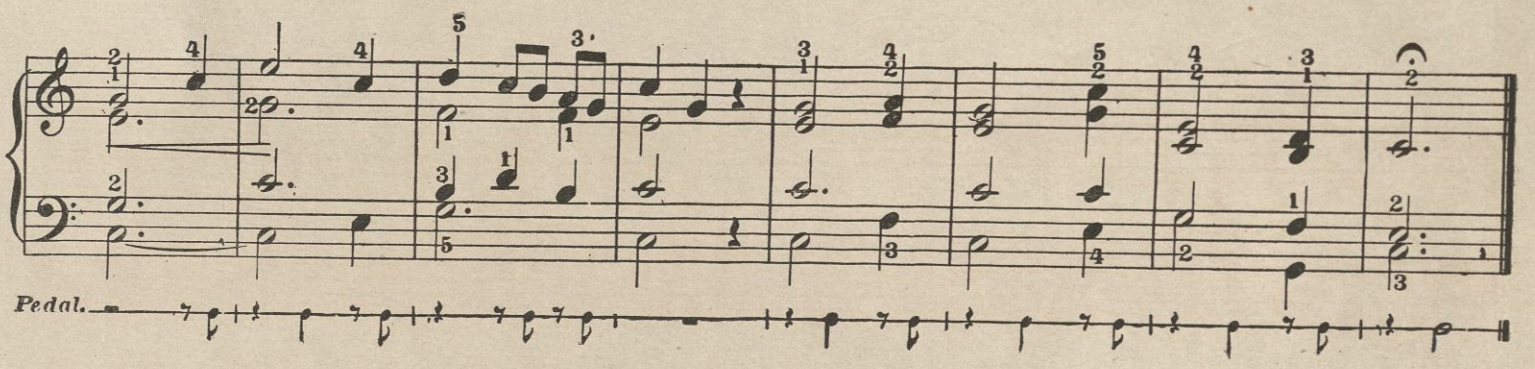
Theme and Variation.

Choral in Four Part Harmony. (Rathbun.)

THEME.

Slow. Ithamar Conkey, 1815-1867.



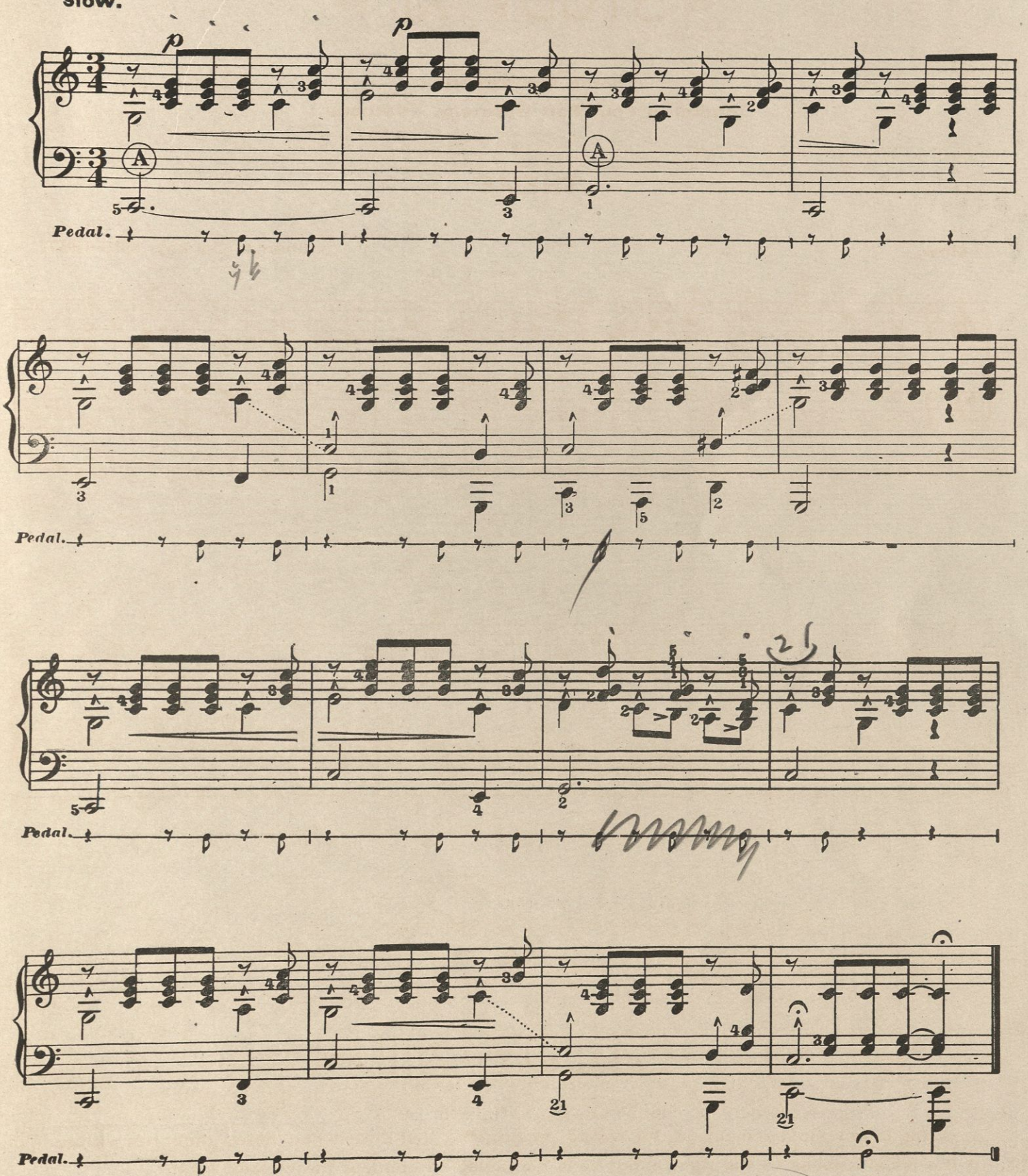


STUDY XIII.

At A the finger must remain on the key to prolong the tied dotted half notes their full value. The use of the pedal applies to the right hand; it is employed to connect the melody legato.

practice in two ways

VARIATION.

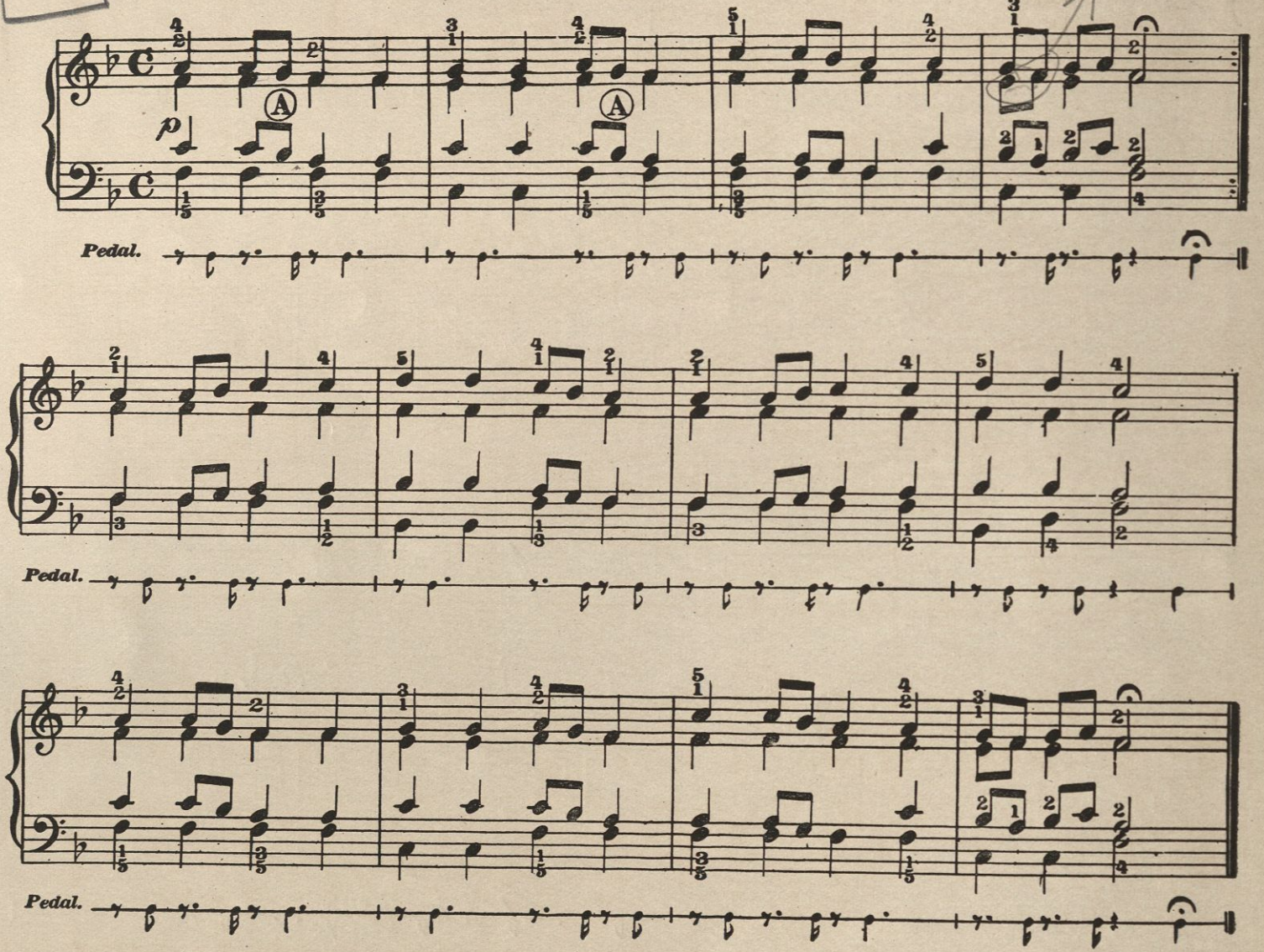
Slow.

STUDY XIV.

Theme and Variation.
Choral in Four Part Harmony. (Greenville.)

THEME.

Jean Jacques Rousseau, 1712-1778.

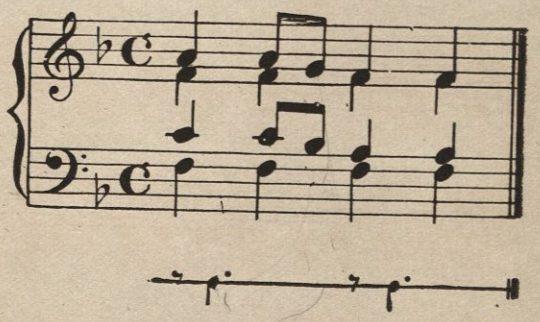
Slow.



At A the pedal is used to sustain the quarter note F for both the right and left hands; if used otherwise the harmony will sound incomplete.

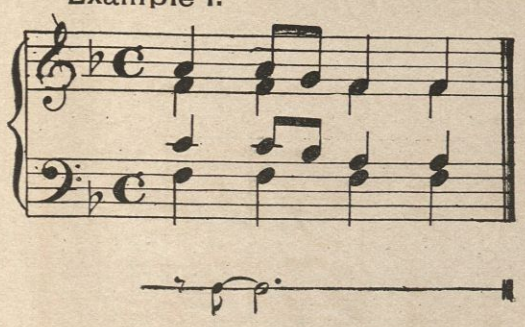
If the tempo were taken fast the following pedaling could be used for the first two quarters of the first measure, instead of the one noted, as the passing notes, G for the soprano and B flat for the tenor, would be of such short duration as to make the dissonance scarcely perceptible; in slow time, it is, however, inadmissible.

Example.

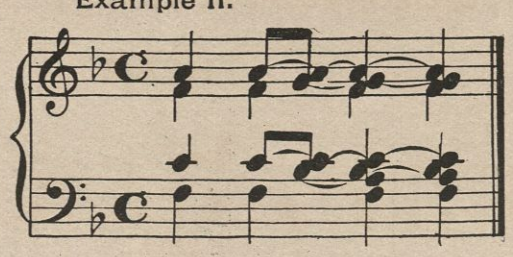


Most players, for want of requisite knowledge of harmony, would indulge in the faulty pedaling, overlooking the fact that the G and B flat are foreign to the triad F, A, C, as in example I., producing the effect as if written according to Example II., which is scarcely less harsh than the striking of all the notes written together, as in Example III.

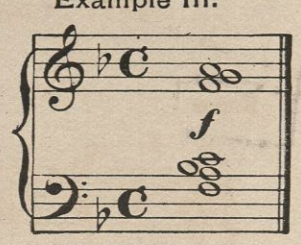
Example I.



Example II.

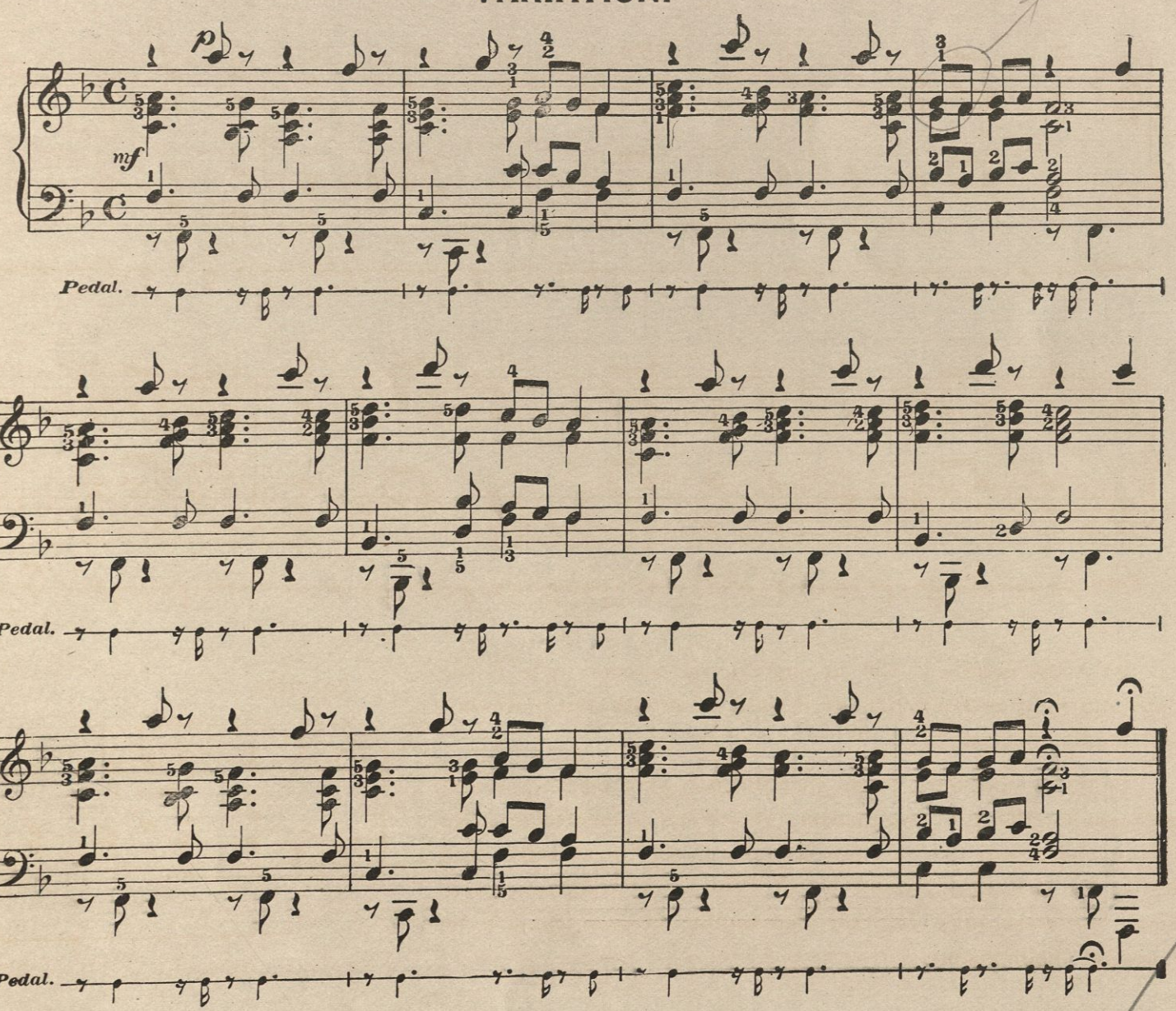


Example III.



STUDY XV.

VARIATION.



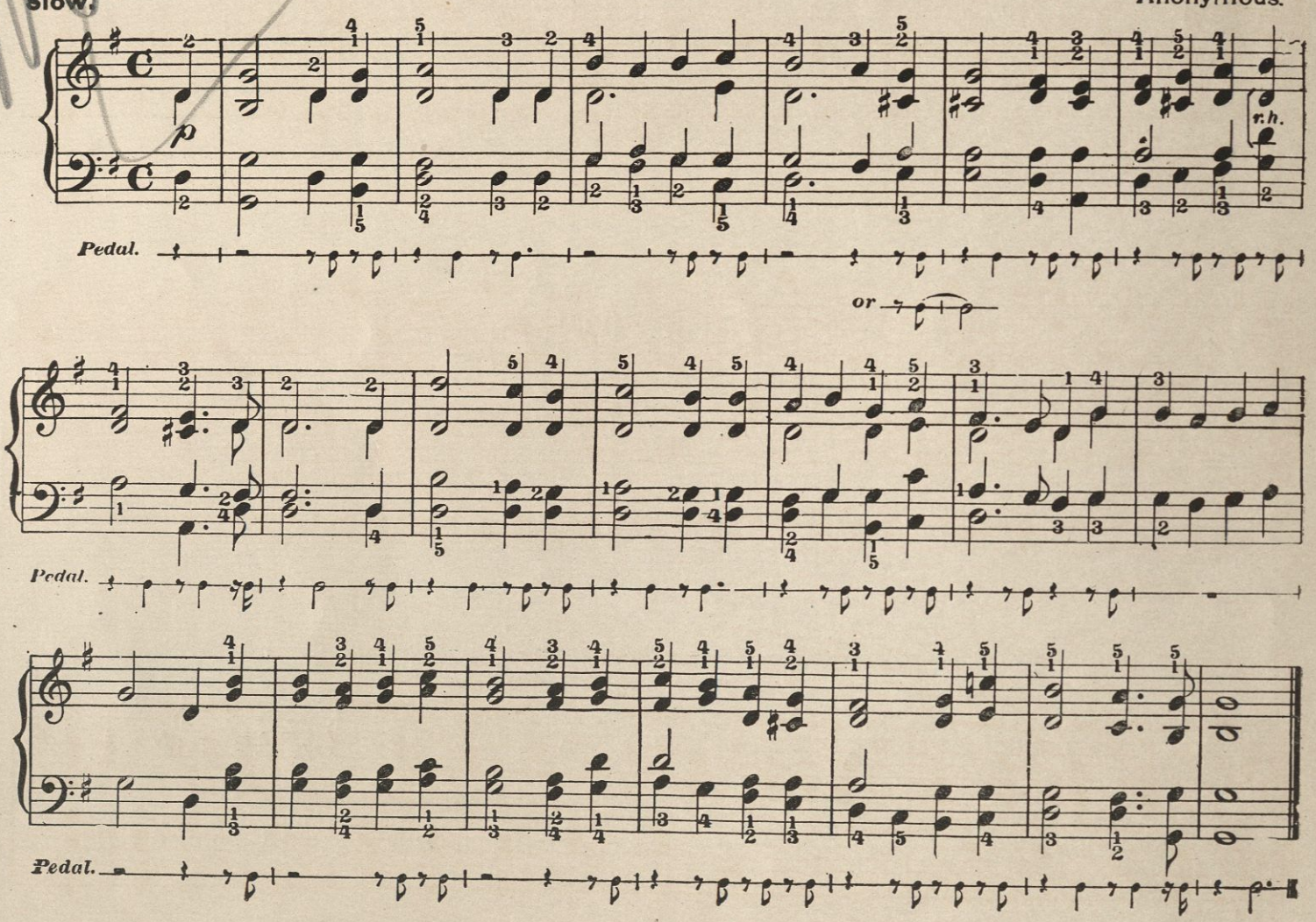
STUDY XVI.

Theme and Variation.

Choral in Four Part Harmony. (Adeste Fideles, Portugese Hymn.)

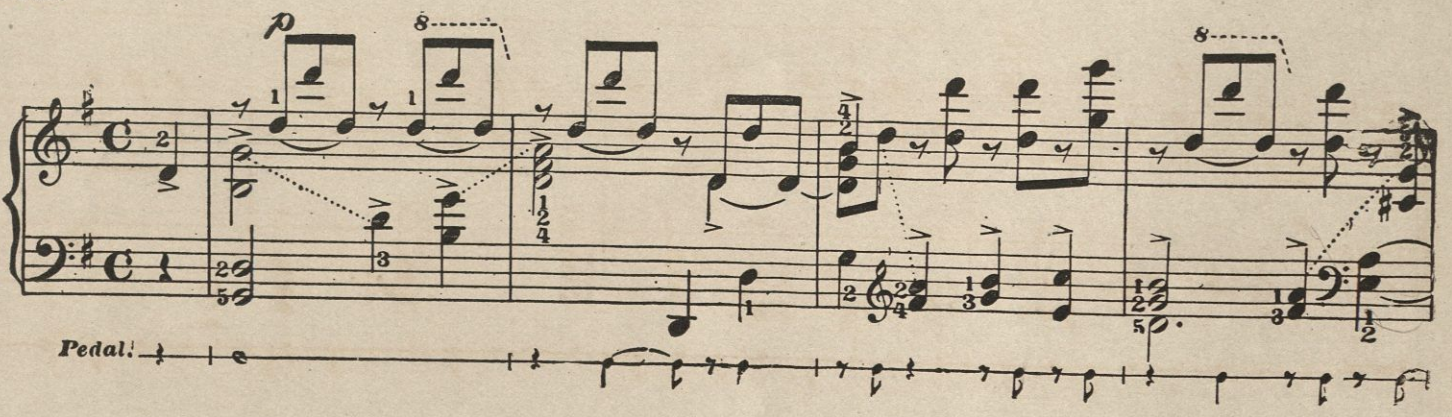
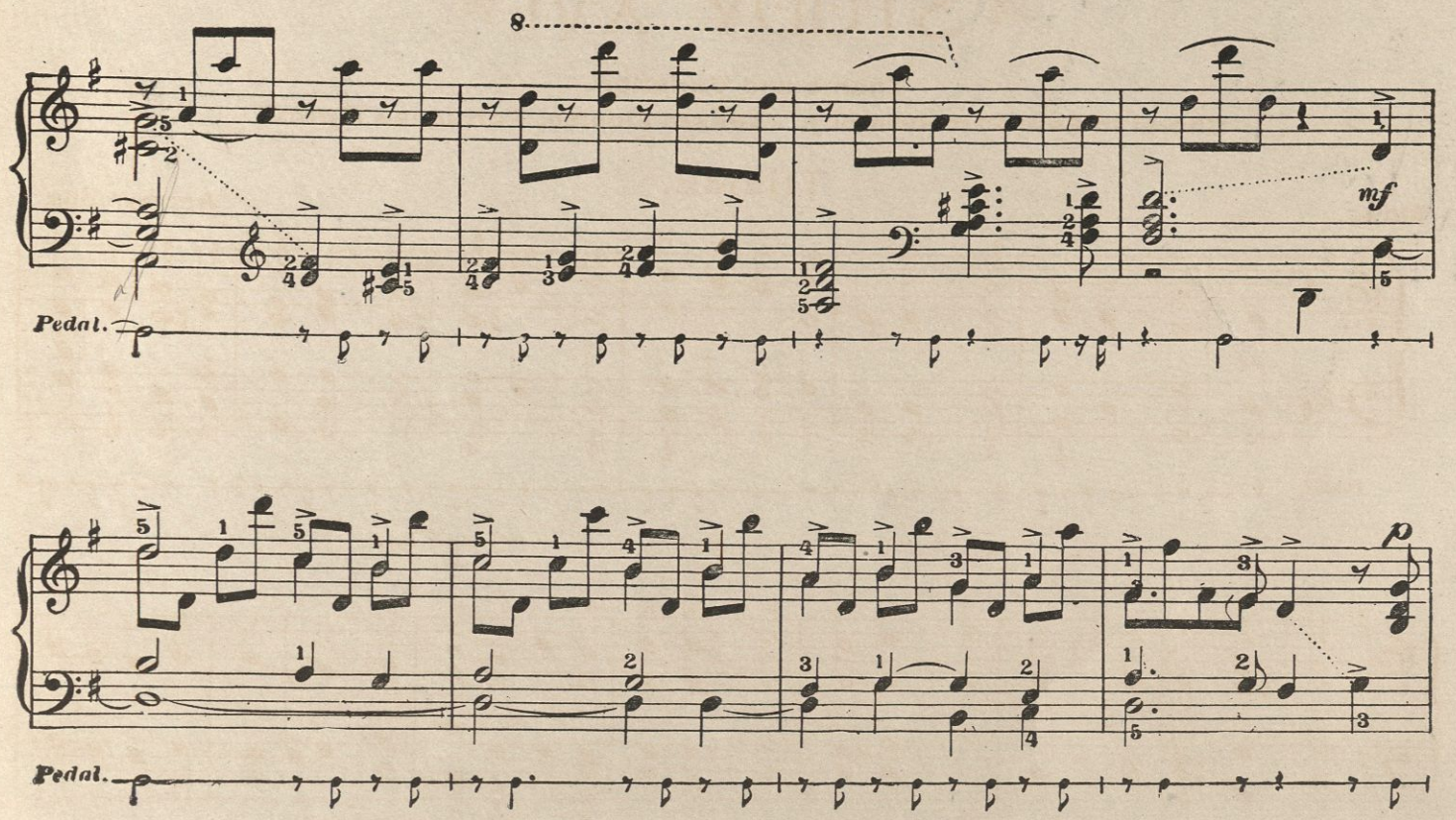
THEME.

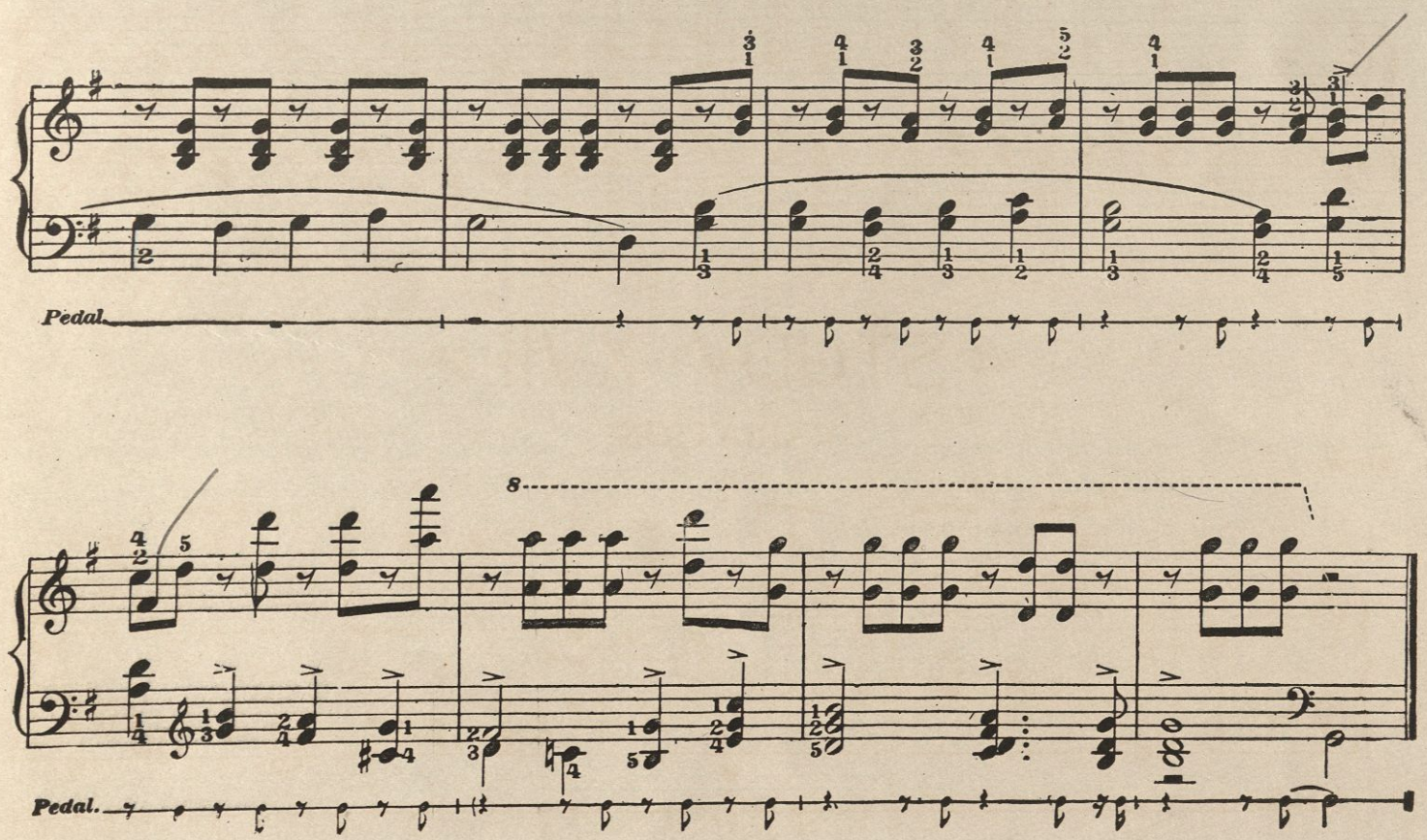
Slow. Anonymous.



STUDY XVII.

VARIATION.

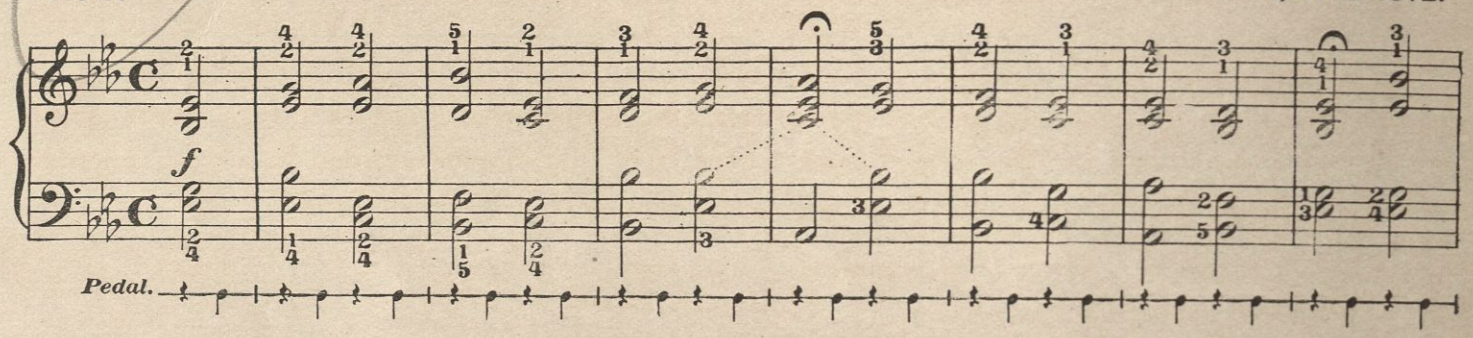
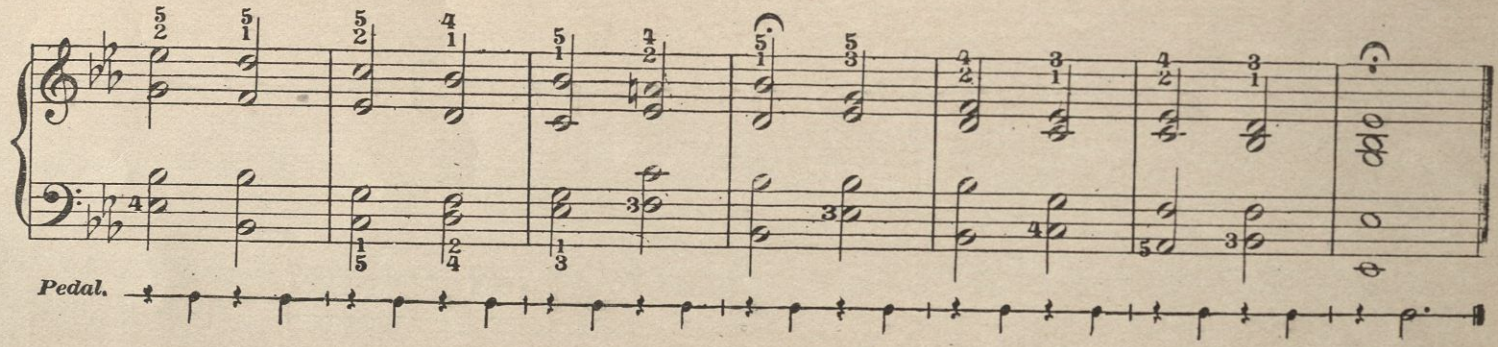
Slow.


8
mf
Pedal.
p
Pedal.


Pedal.
8
Pedal.

STUDY XVIII.

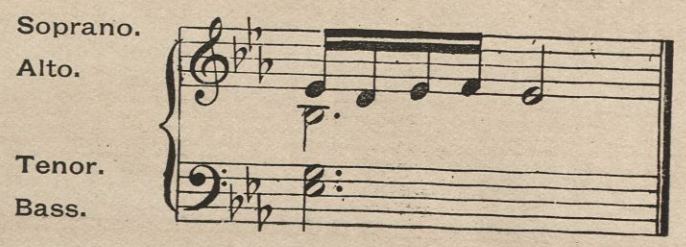
Theme and Variations.
Choral in Four Part Harmony. (Dundee.)

THEME.

Slow. Lowell Mason, 1792-1872.



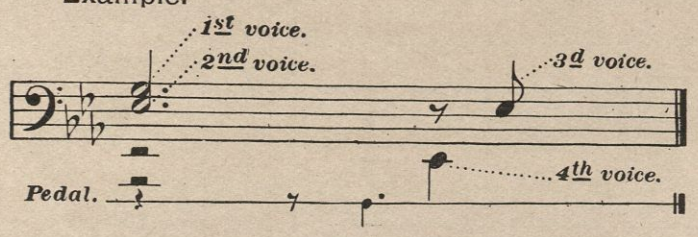
STUDY XIX.

If the half notes in the bass were to be sung by voices or played by any instrument other than the piano, they would have to be dotted in order to preserve to the end of the measure the purely four part harmony of the Choral proper.

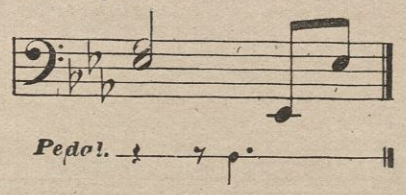
Example.

The dotting of the notes at A is not required, however, as the use of the pedal produces the same effect.

The bass in this study, as played with the pedal, actually represents four voices.

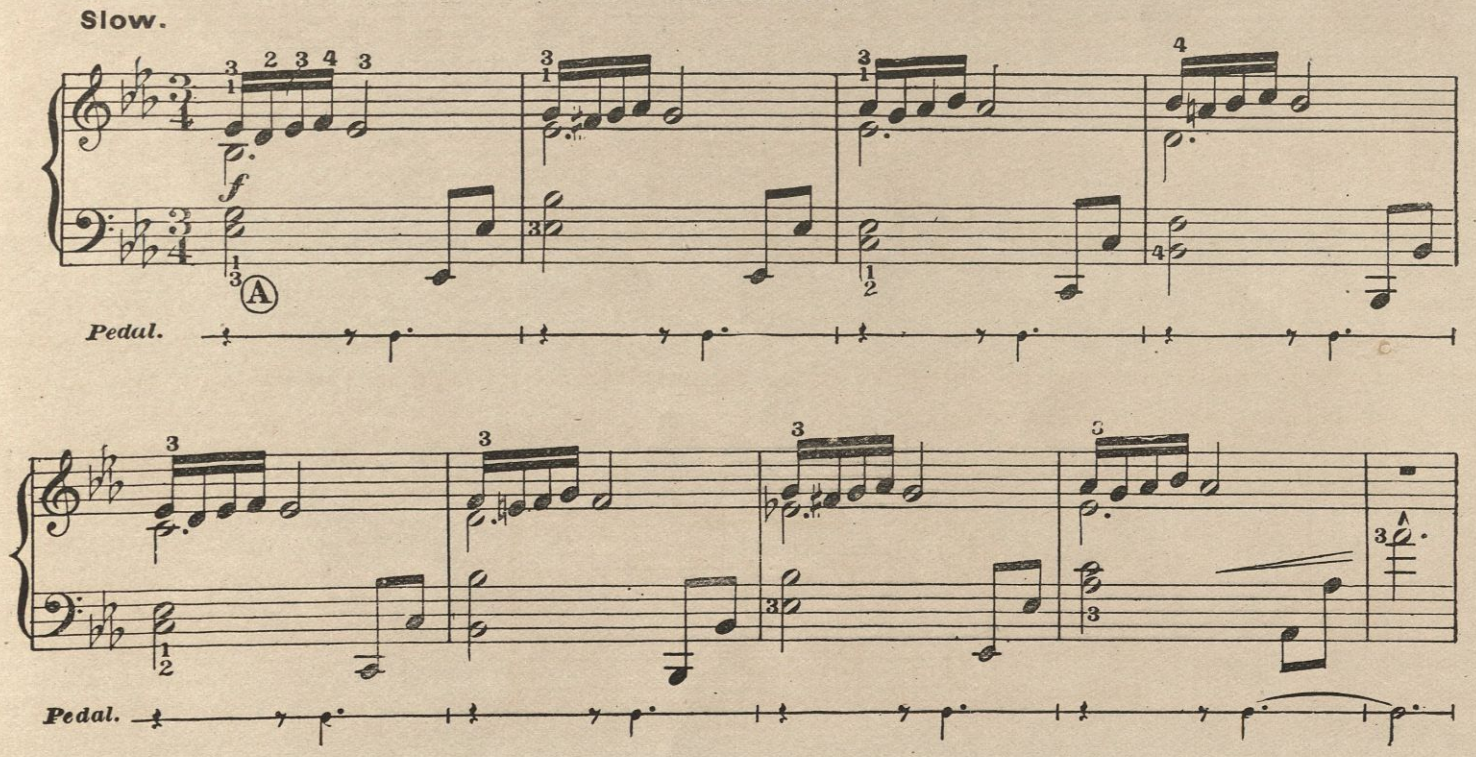
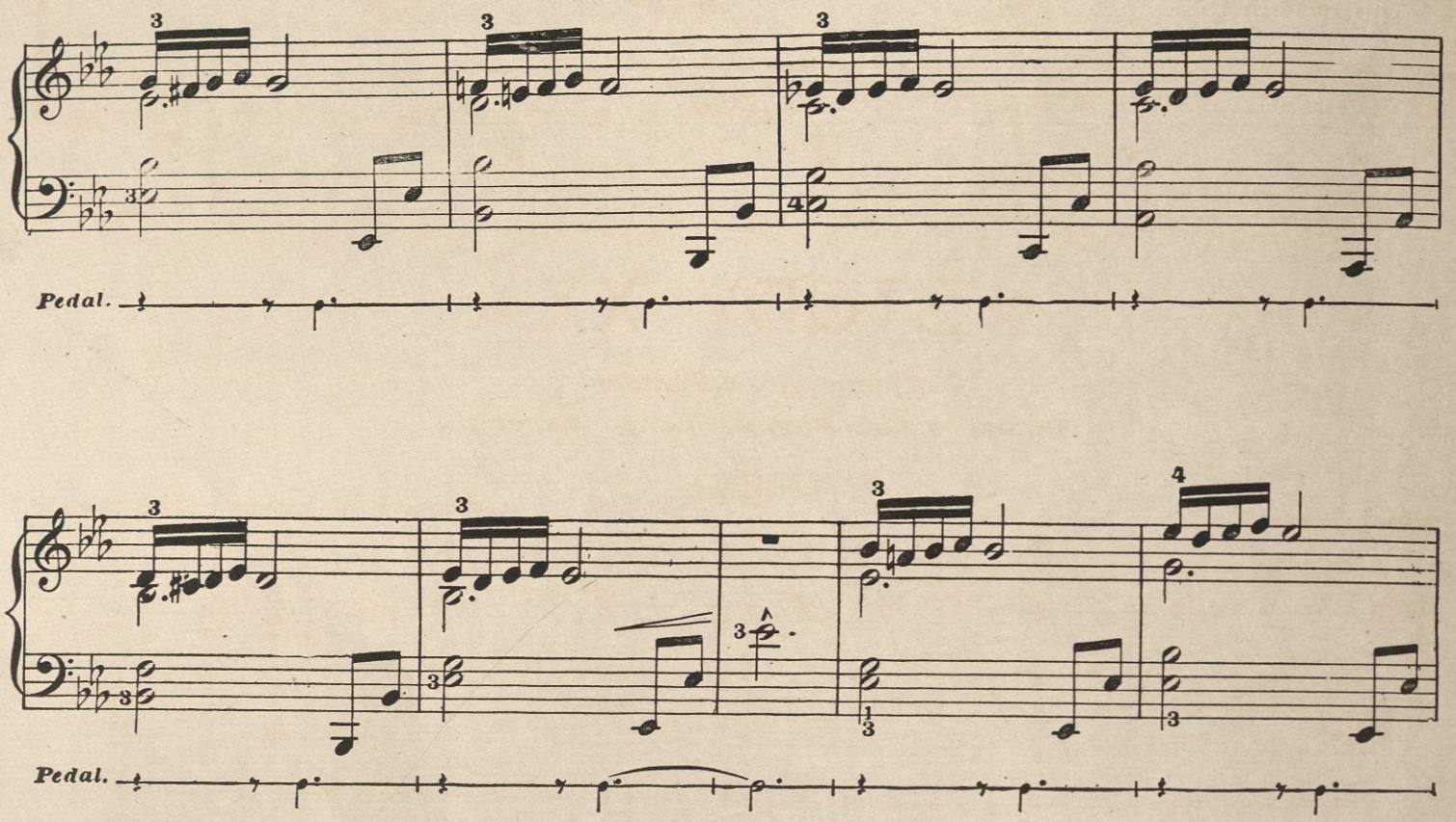
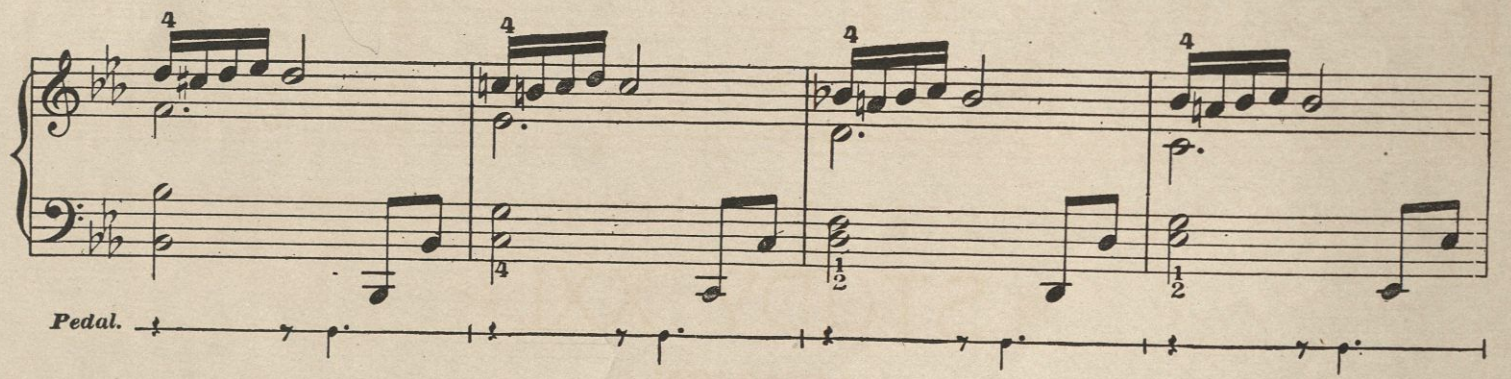
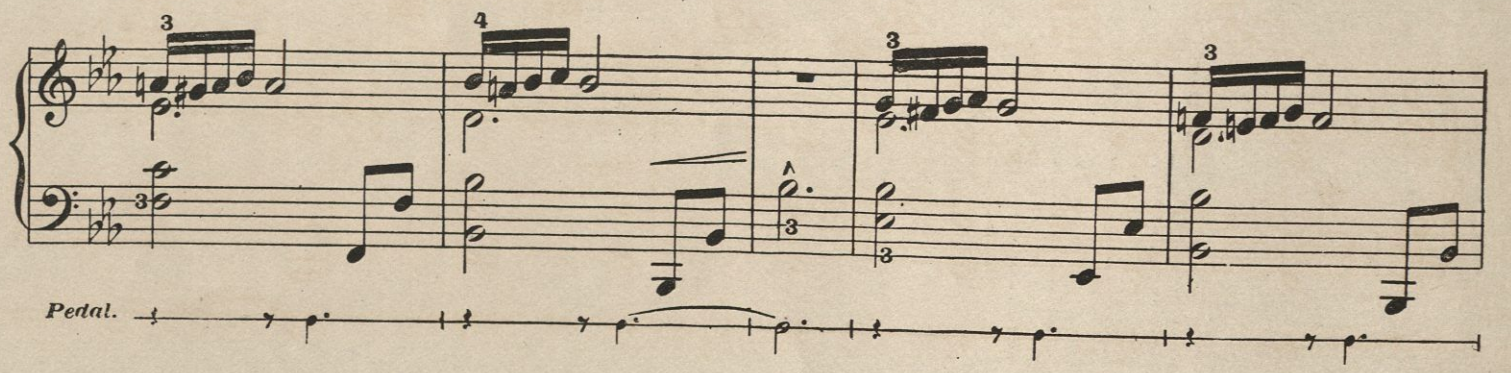
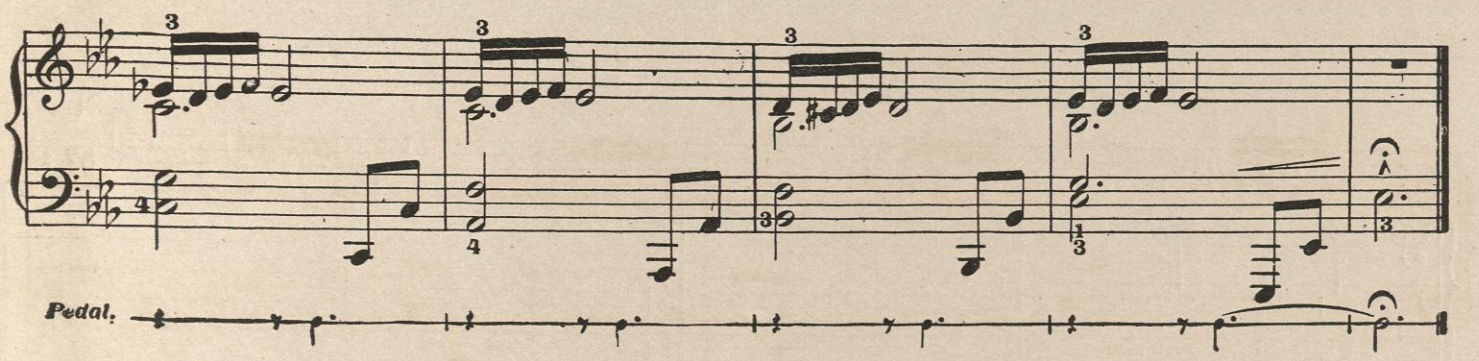
Example.



The E flat, a quarter note with a half rest preceding, represents three quarters, while the upper E flat, with the preceding half and eighth rests, also represents three quarters. To simplify this mode of writing, which is, to say the least, confusing to the eye, the simple notation has been adopted, as the pedal sustains the notes their proper length and does away with the dotting.

Example.

The playing of these two examples, according to their respective notations, will prove the effects identical.

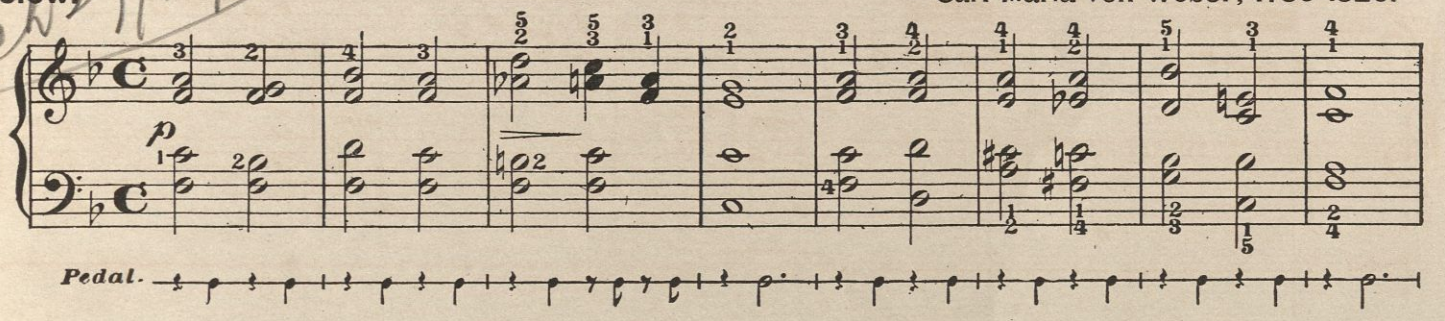
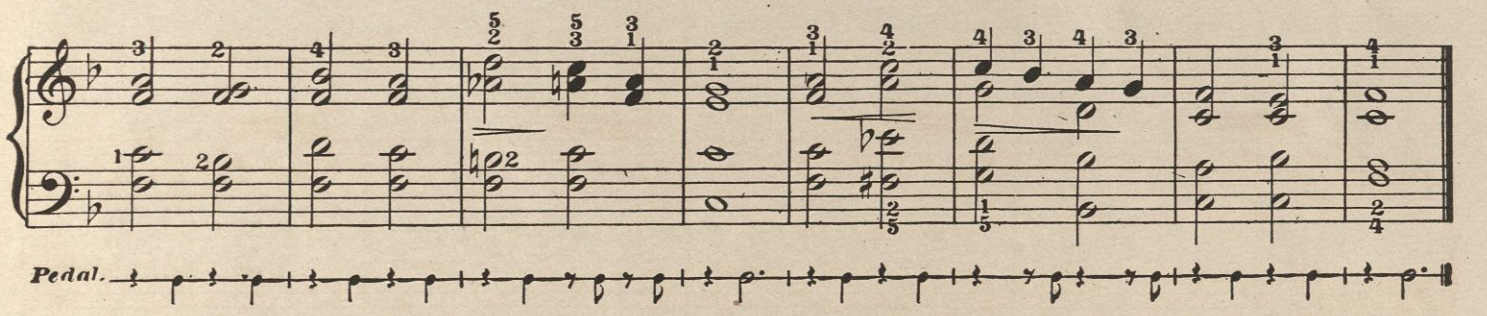
N. B.—It may be here remarked that the piano and harp are the only instruments admitting of such abbreviated notation. All other instruments require the writing of a note as long as it is to sound.

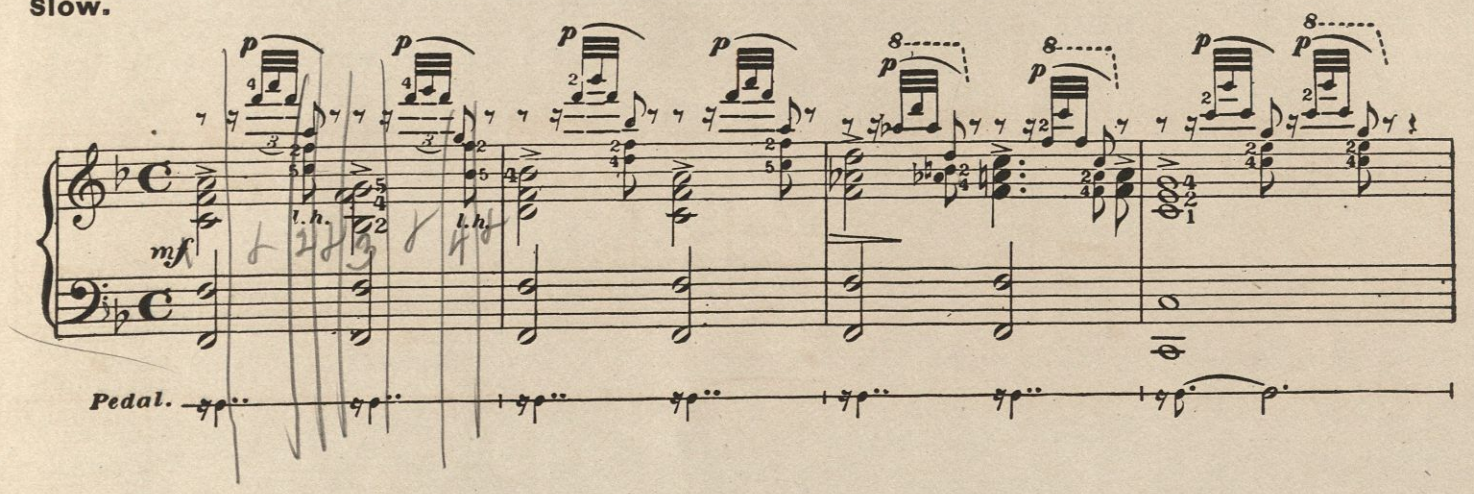
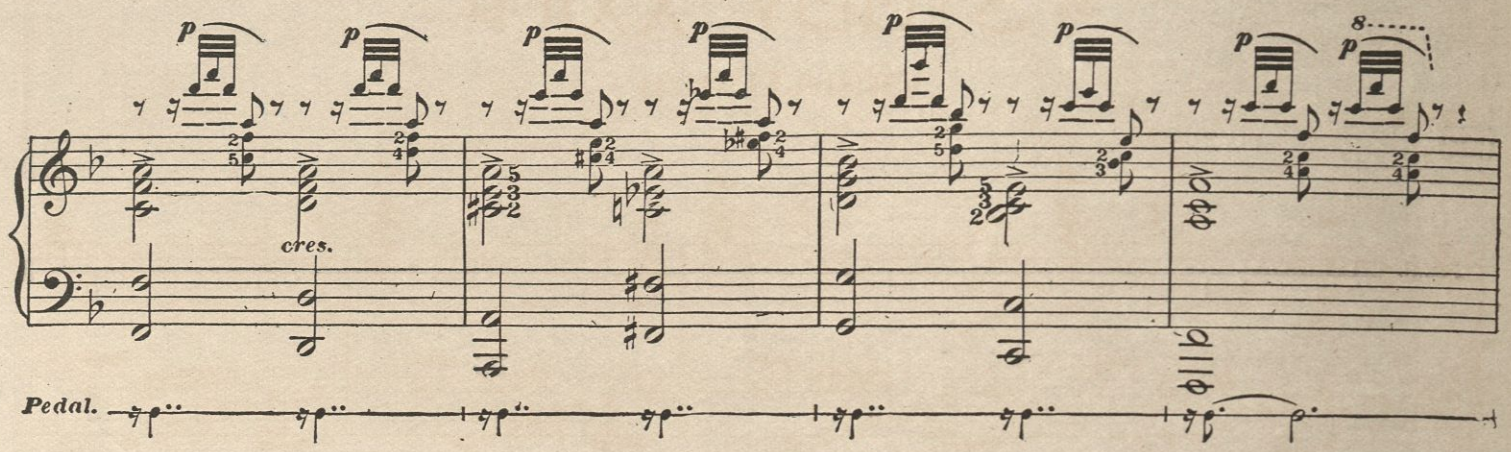
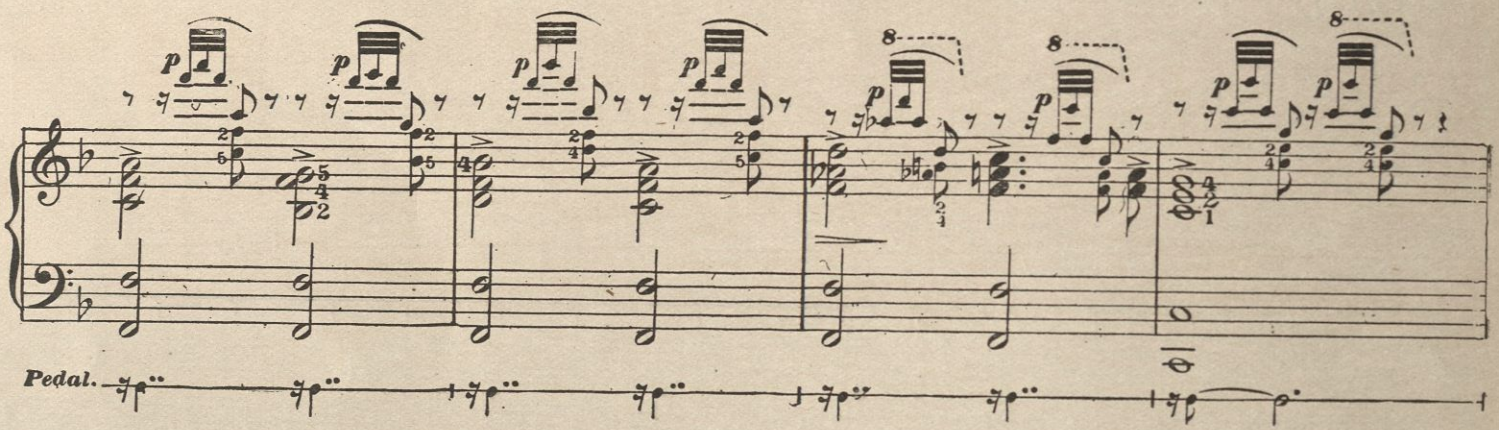
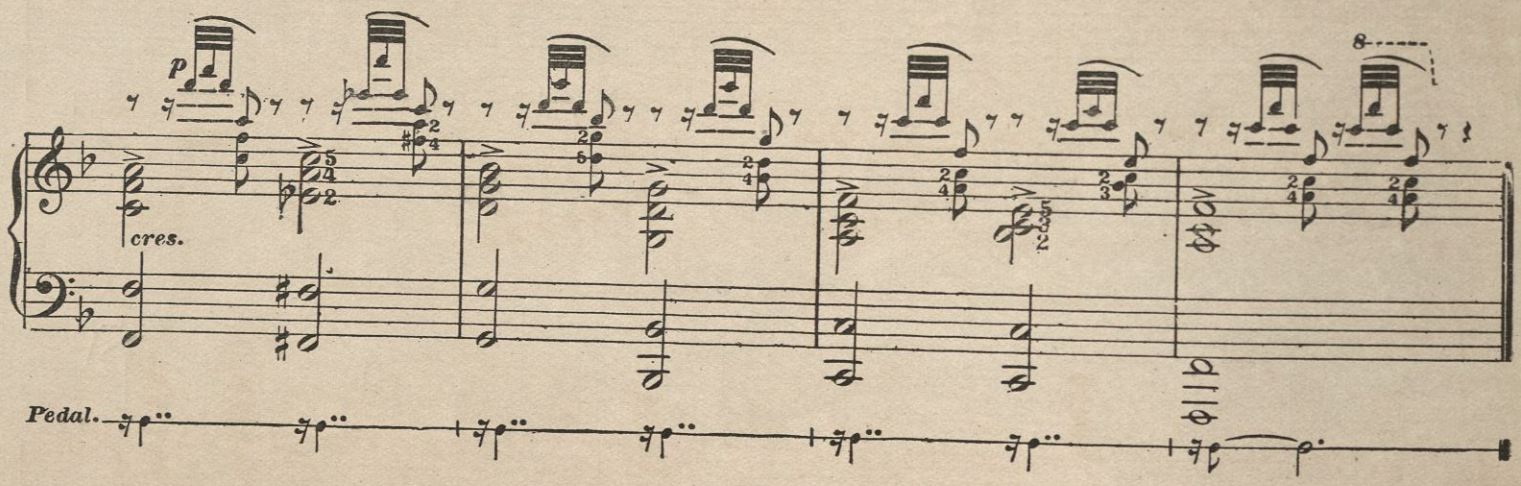
VARIATION.

Pedal.

Pedal.

Pedal.

STUDY XX.

Theme and Variations.

Choral in Four Part Harmony. (Seymour.)

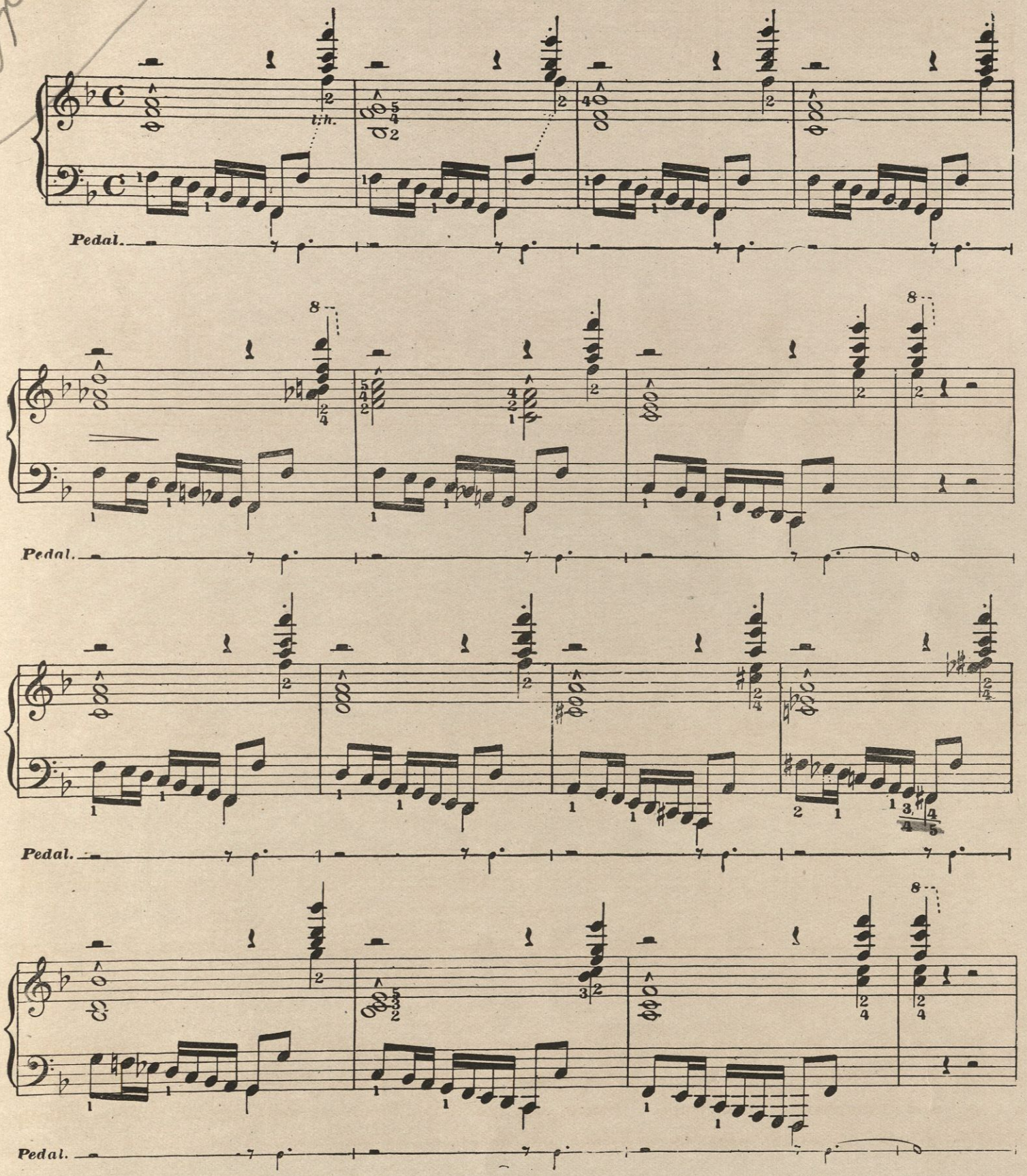
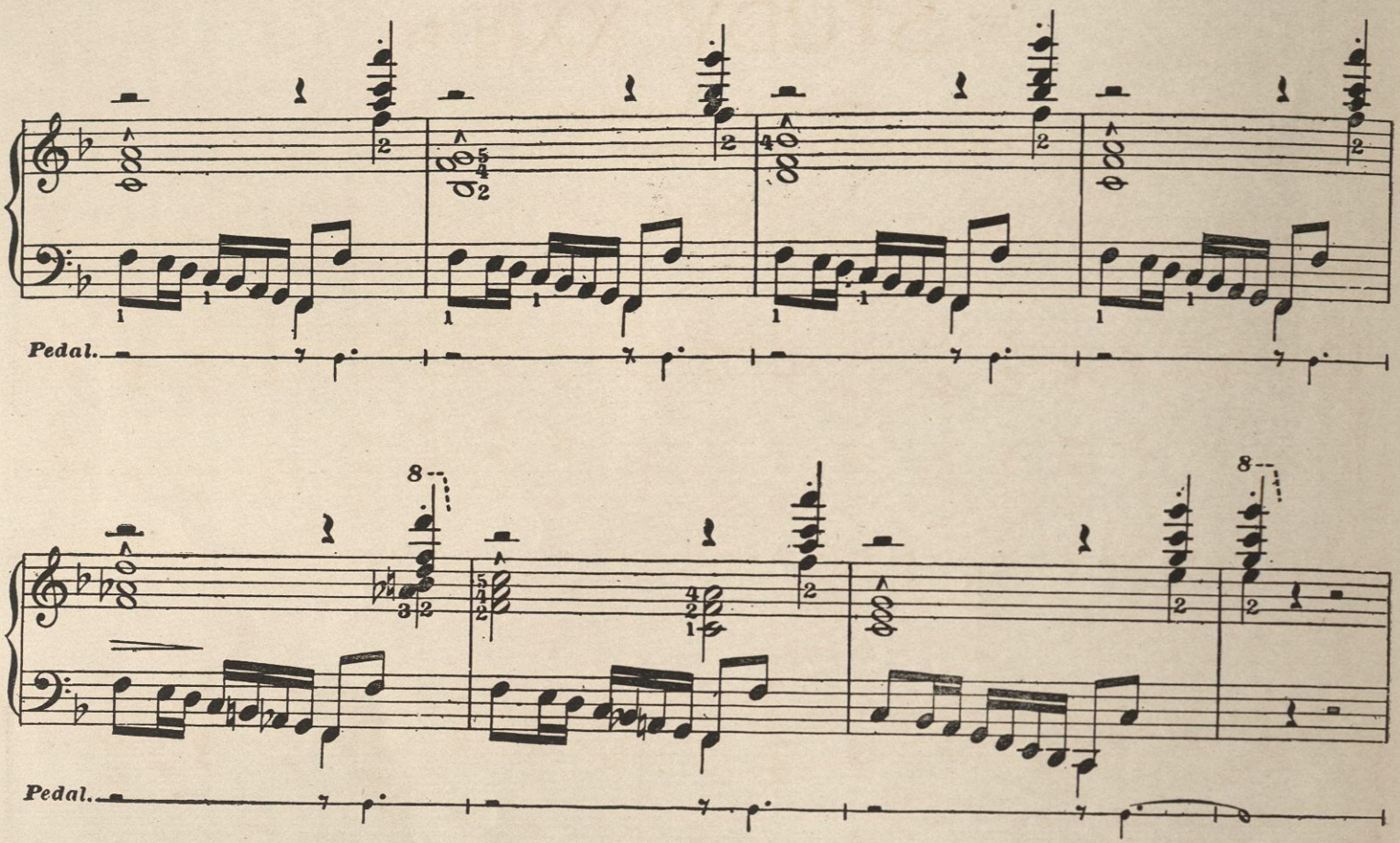
THEME.

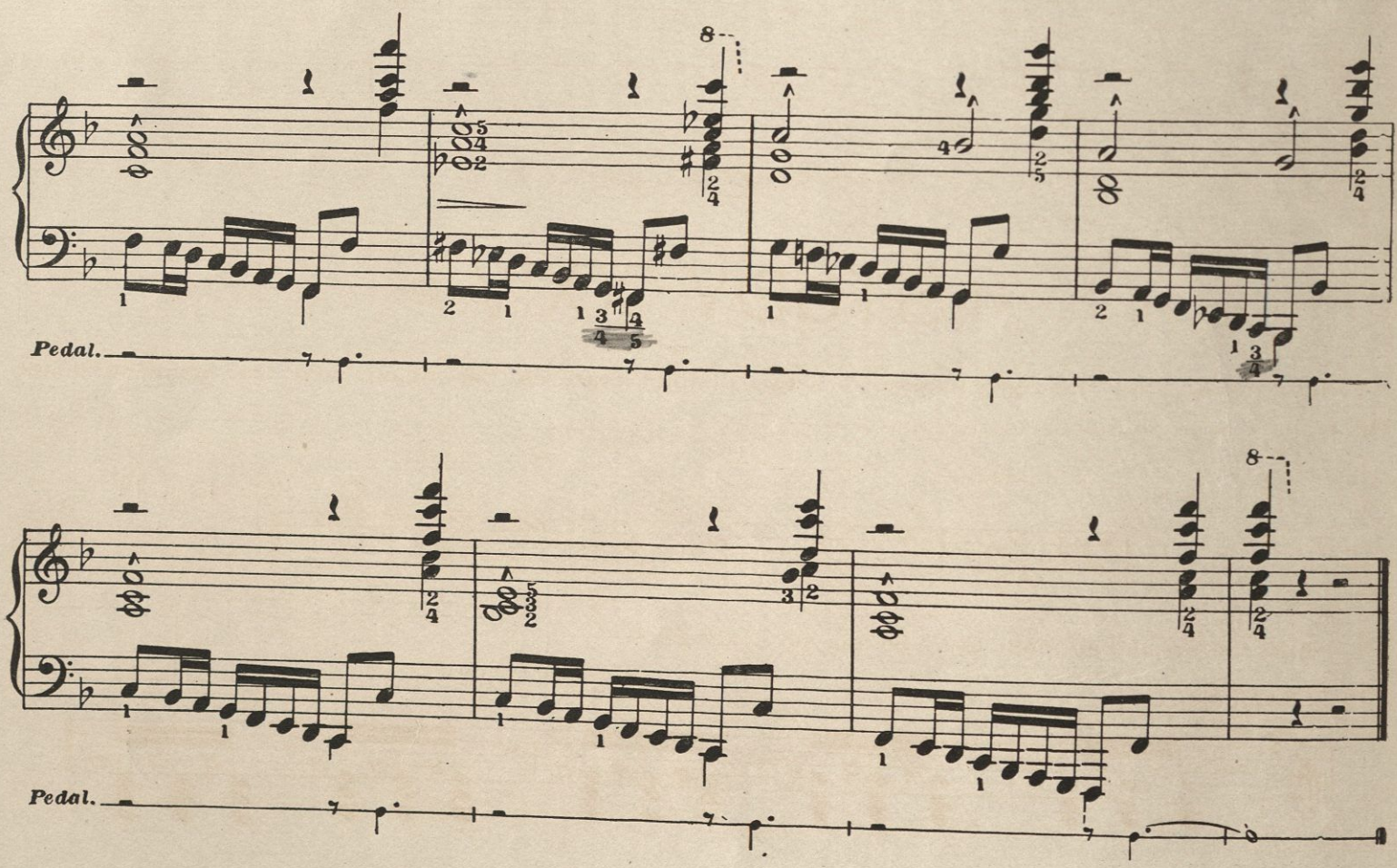
Carl Maria von Weber, 1786-1826.

STUDY XXI.

VARIATION I.

The charming and effective embellishments introduced in this variation are frequently found in compositions of modern writers for the piano, notably in Melnotte's beautiful religious meditation "Trust in God," and Gottschalk's "Last Hope." Pieces like the above, which are very popular, depend entirely upon the artistic use of the pedal for a perfect and scholarly rendition.

STUDY XXII.

VARIATION II.

Slow.

Pedal.
Pedal.

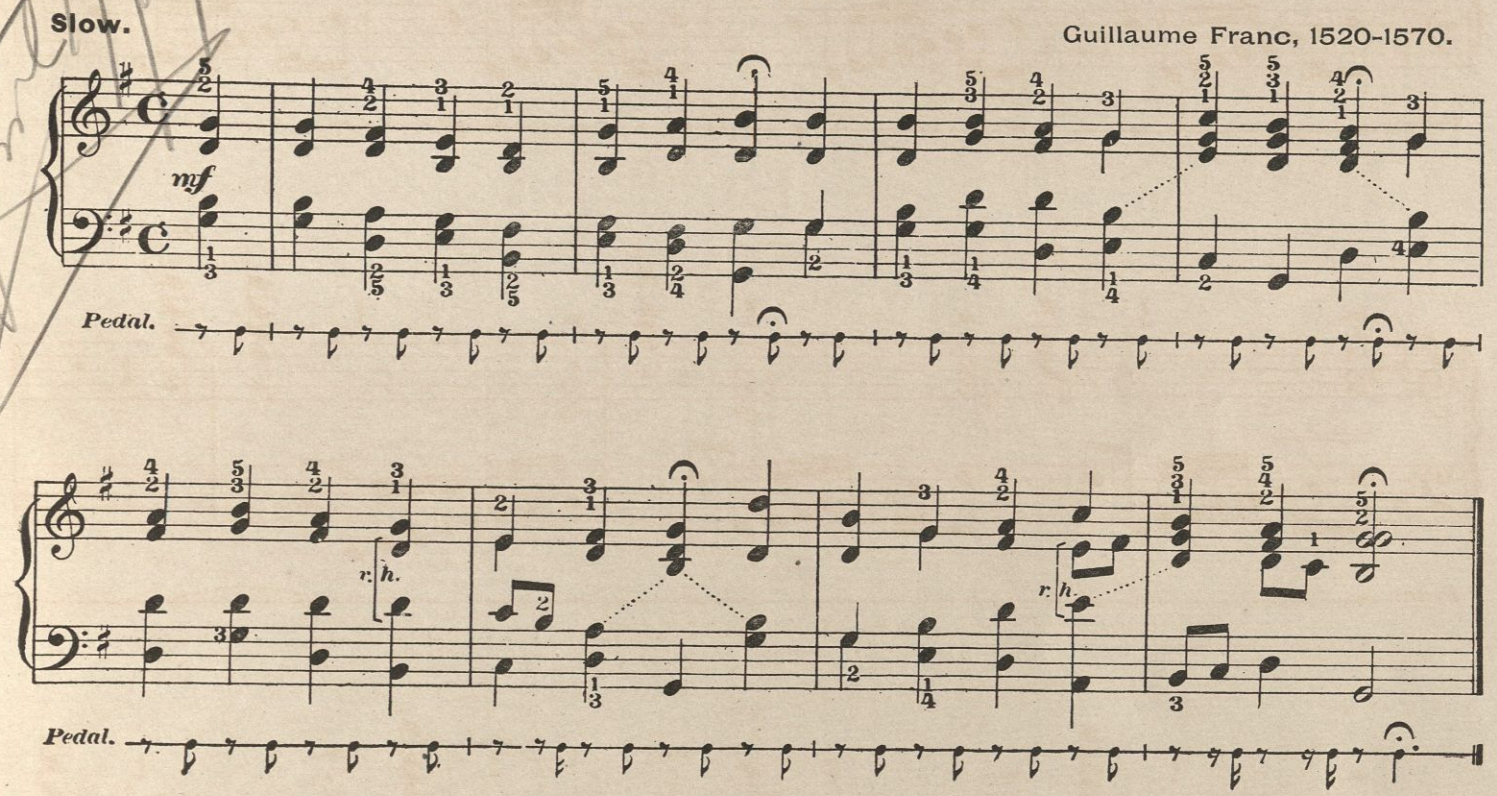

Pedal.
Pedal.

STUDY XXIII.

Theme and Variations.
Choral in Four Part Harmony. (Old Hundred.)

THEME.

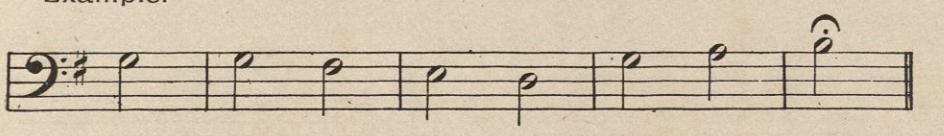
Guillaume Franc, 1520-1570.



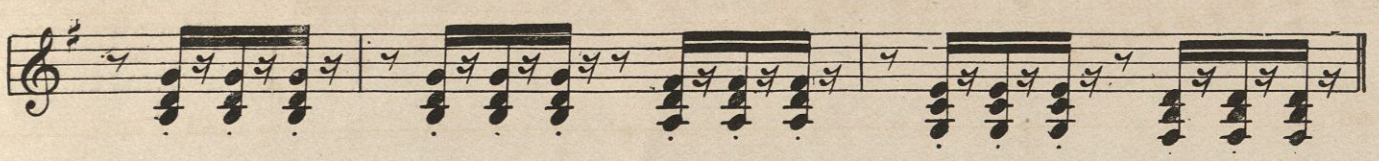
STUDY XXIV.

Here the part for the right hand offers two distinct features, the melody and the accompaniment. The melody is to sound perfectly legato,

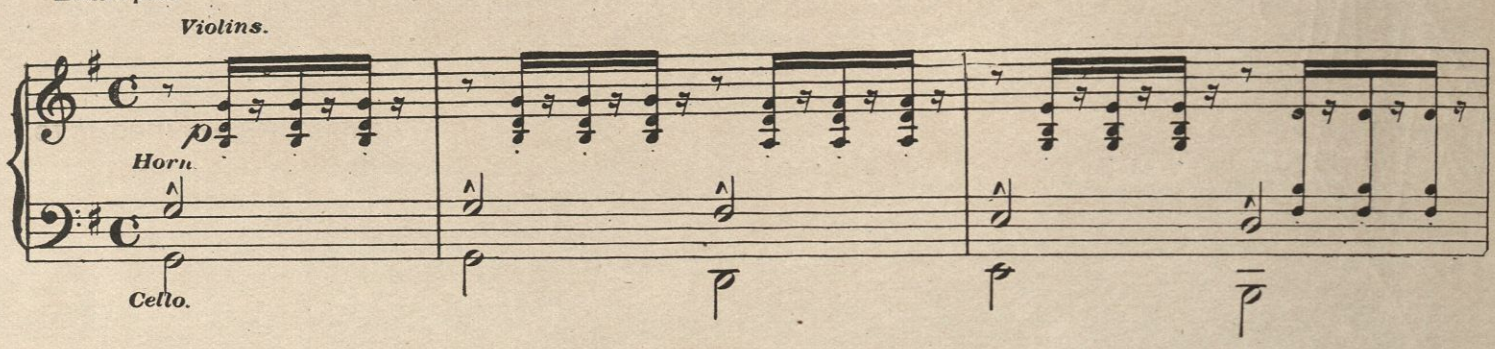
Example.



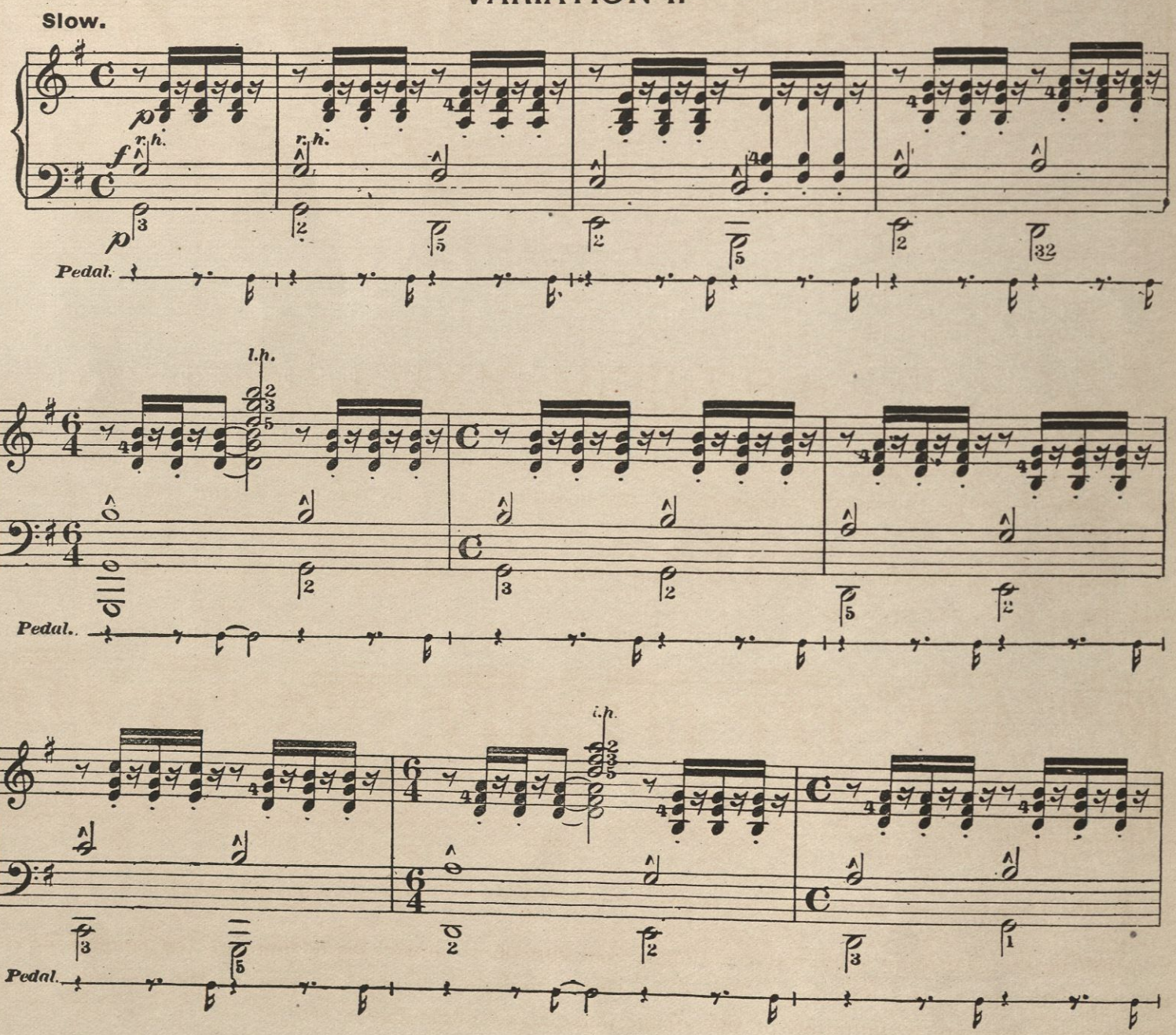
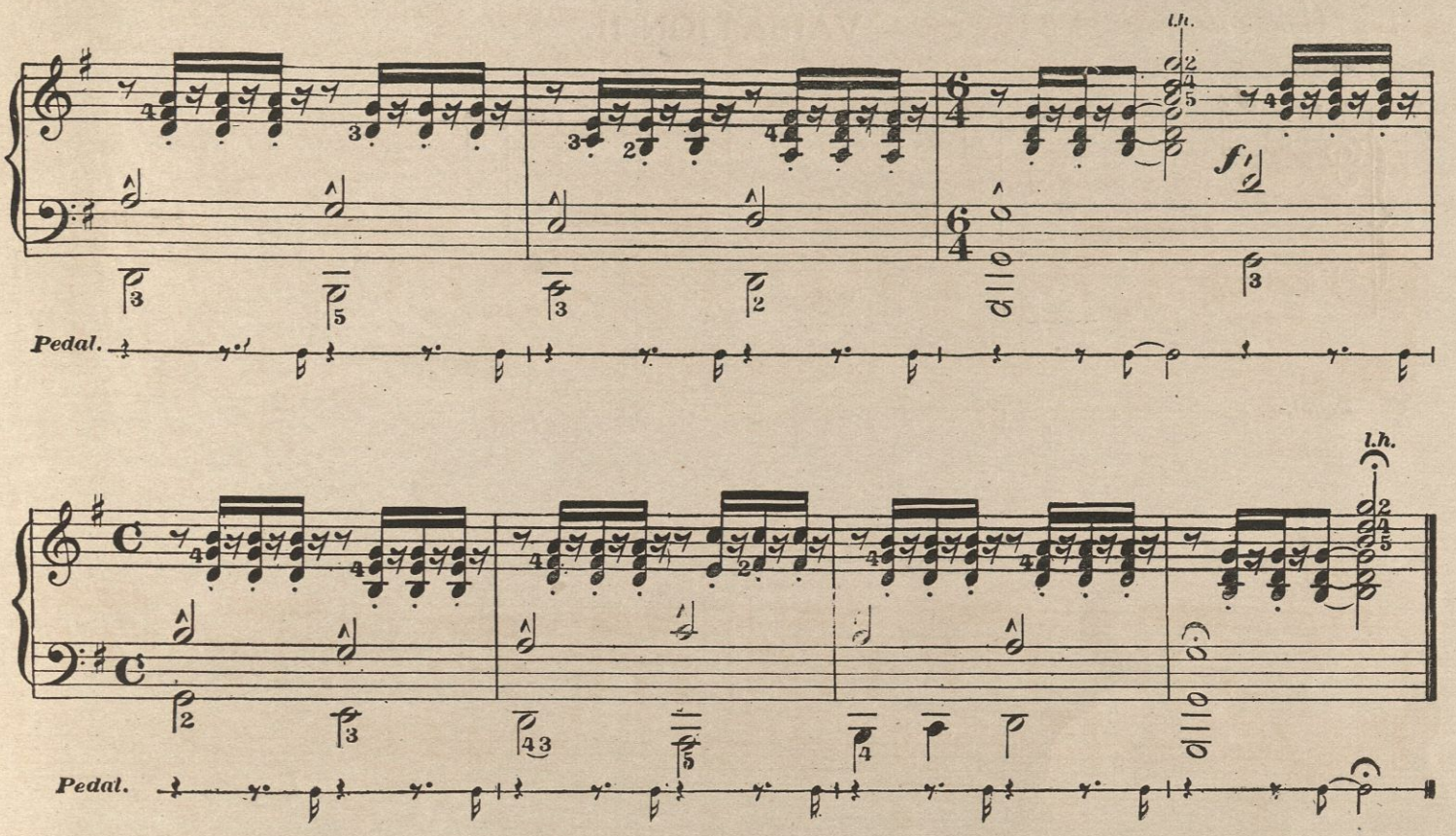
while the accompaniment is to be played staccato.

Example.

To do full justice to both the melody and accompaniment, that is to preserve their individuality, the pedal cannot be used until the fourth sixteenth of the second and fourth quarters of the measure is reached. The artistic employment of the pedal connects the melody perfectly legato, while the accompaniment remains staccato, as if played by instruments.

Example.

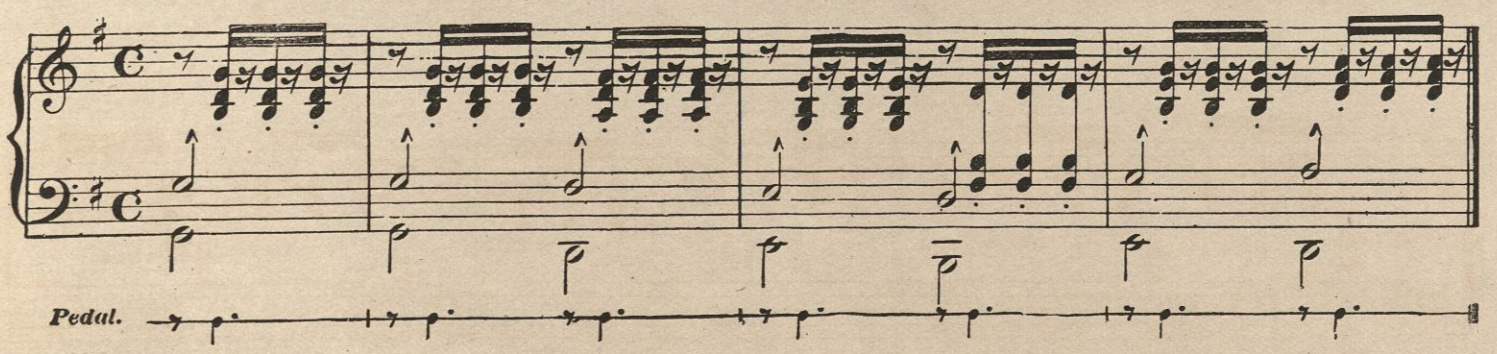


VARIATION I.

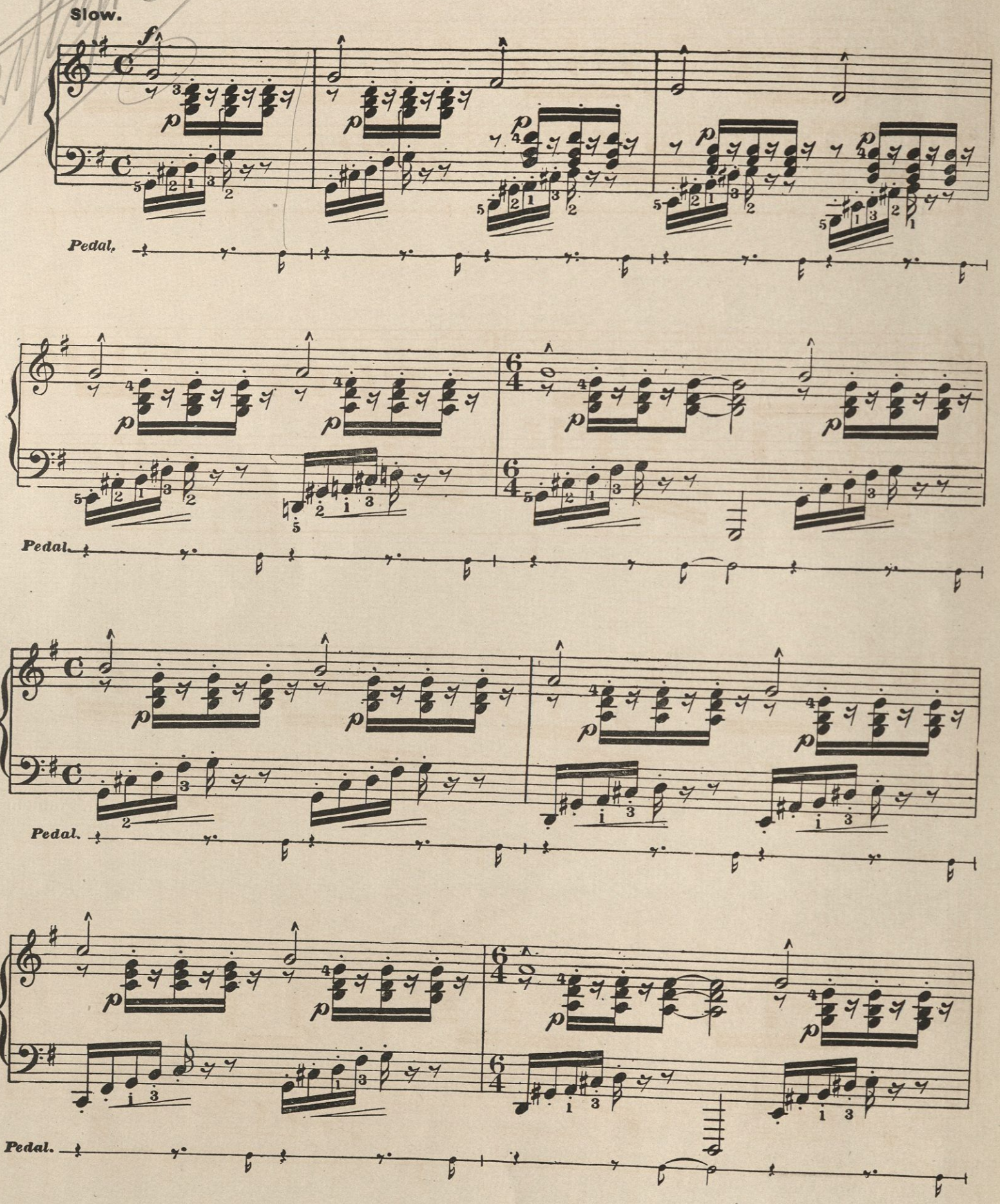
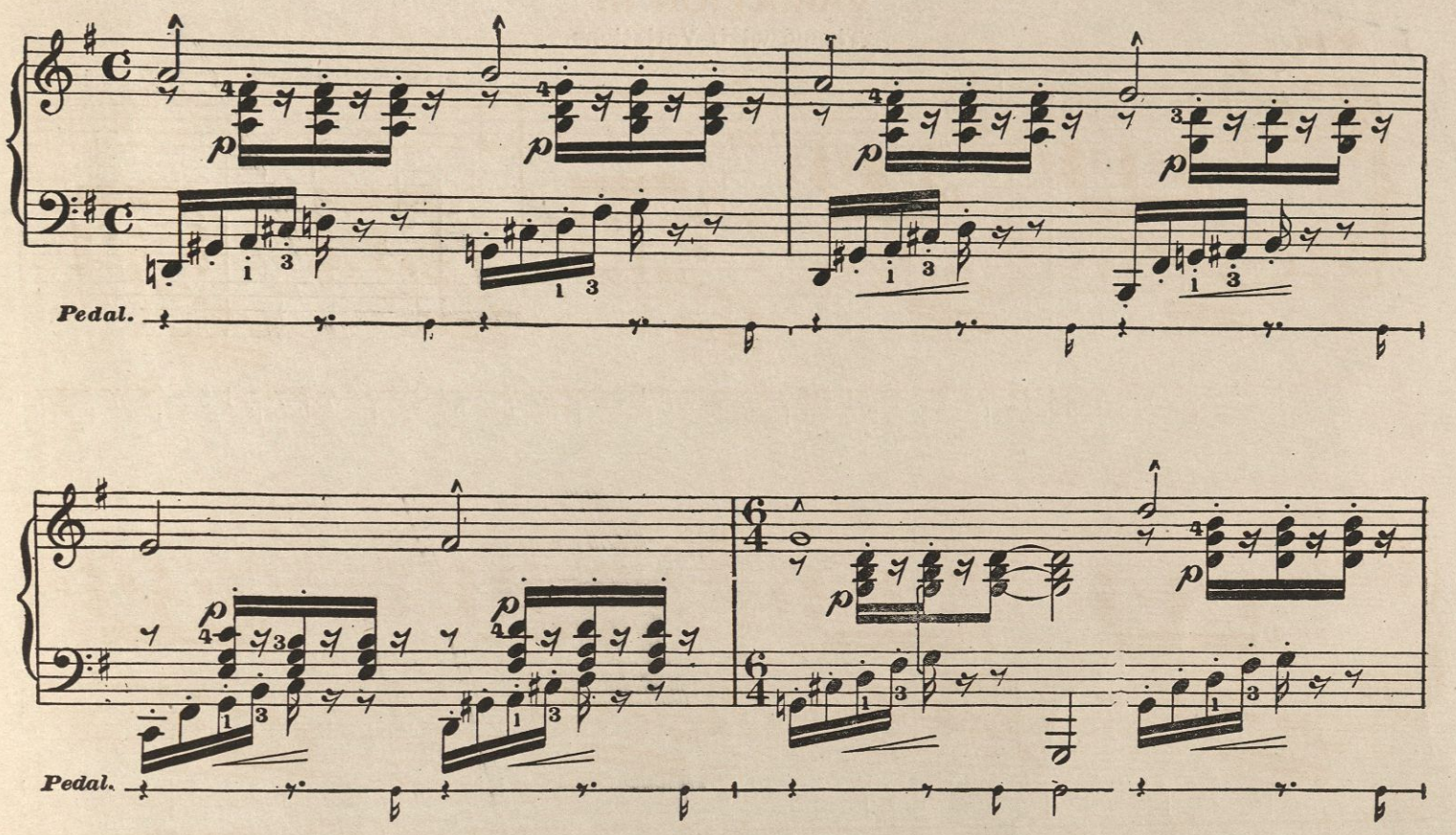


STUDY XXV.

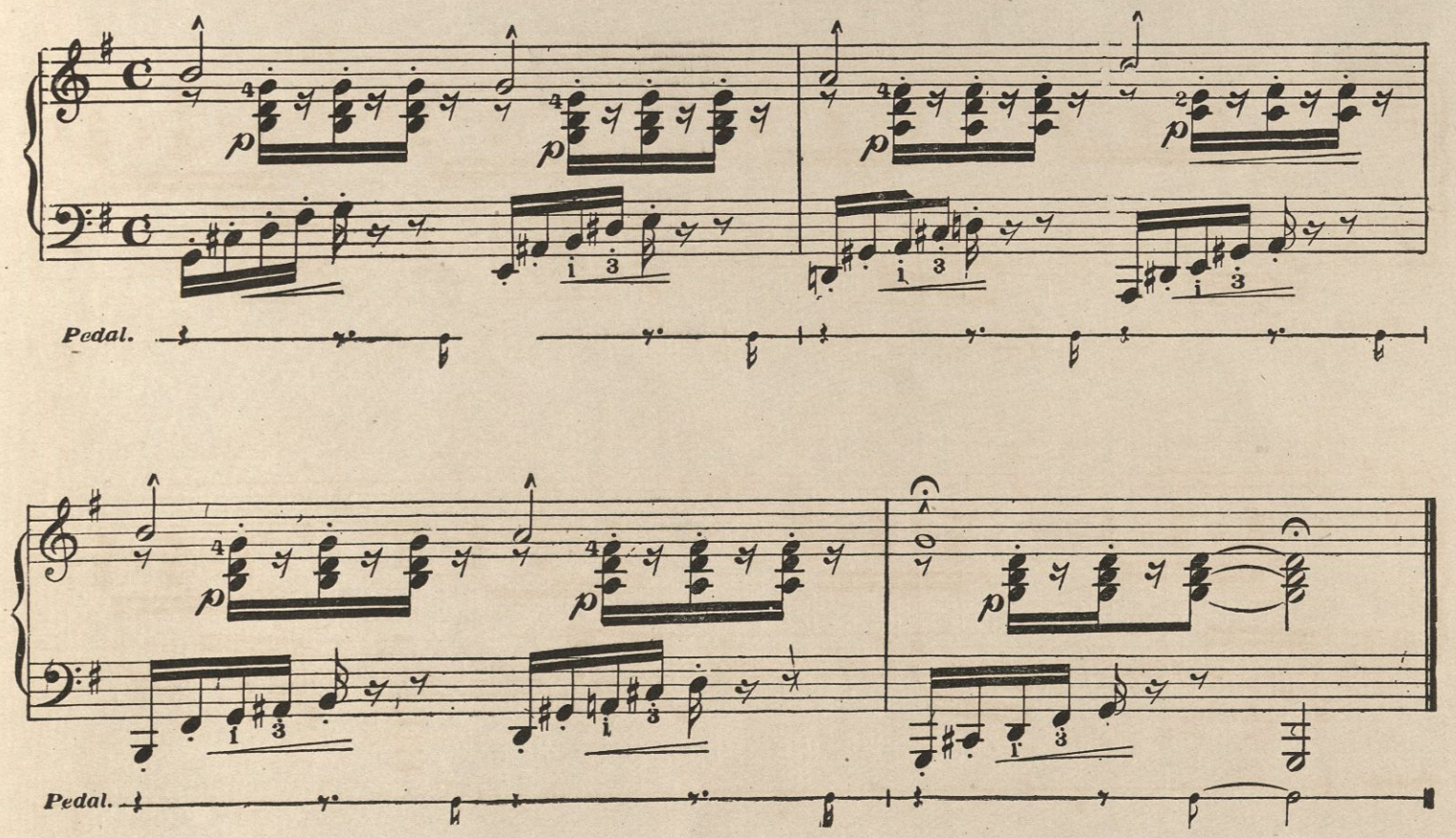
The figure for the right hand in this variation is the same as in the preceding, with this difference: the melody is above the accompaniment, being played entirely with the fifth finger. Hence, the same pedaling is given.

Notice that in Variation I. the pedal could have been employed as follows, if the accompaniment were not to be played staccato:

But in this variation only the pedaling noted can be employed on account of the passing note in the bass foreign to the harmony. The bass figure here is a kind of obligato to the melody: it must be rendered staccato in imitation of the violoncello played pizzicato.

VARIATION II.



Pedal.
Pedal.

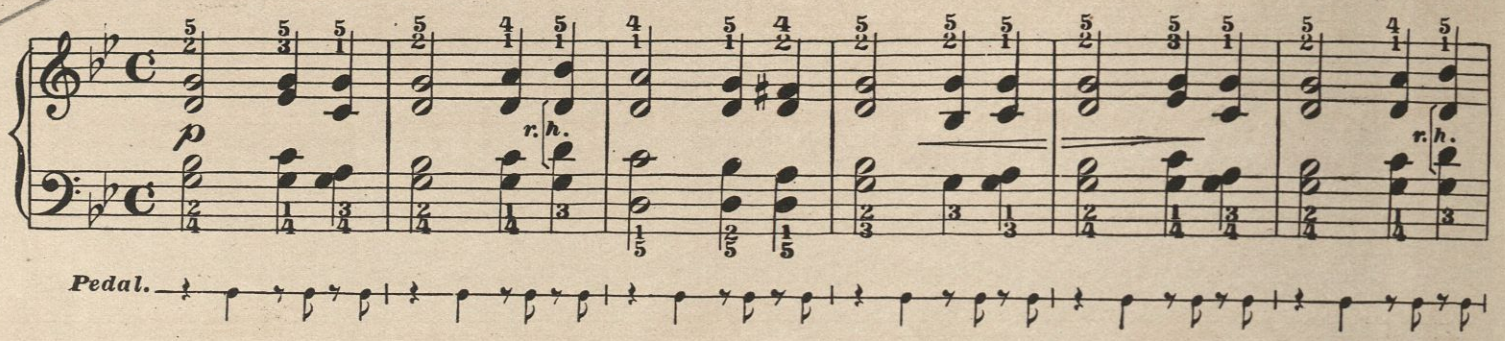
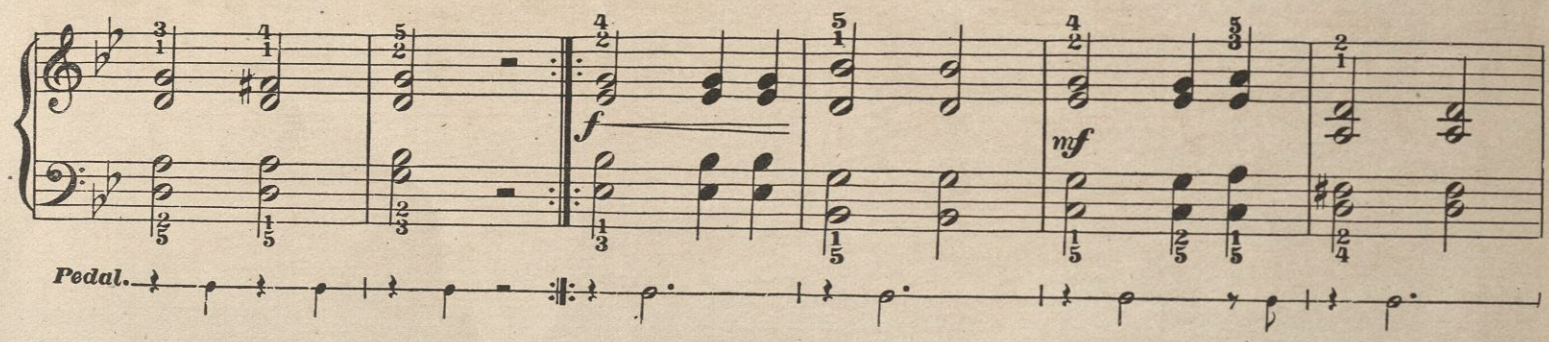
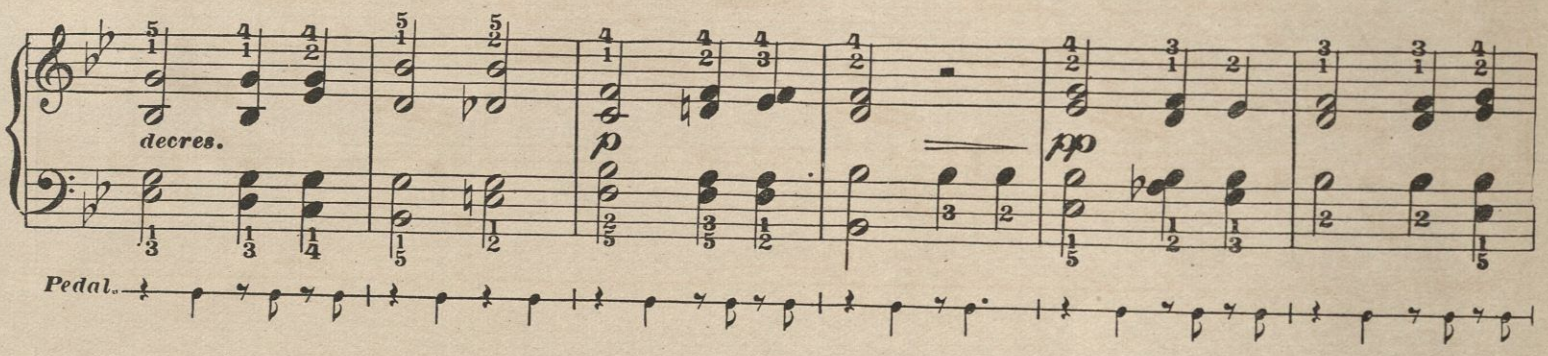
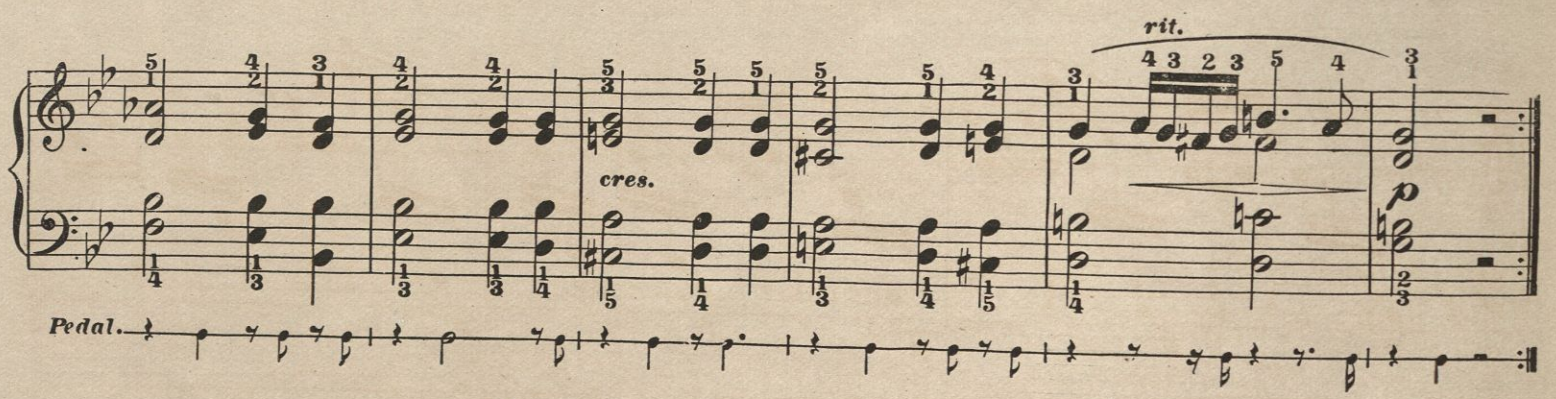

Pedal.
Pedal.

CONSOLATION.

(Troſt.)

Theme with Variations.

Franz Schubert, 1797-1828.

Andante con moto. ♩ = 88.



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a tempo.

mf

Pedal.

Pedal.

f

Pedal.

Pedal.

Pedal.

Pedal.

Pedal.

l.h.

Pedal.

dolce.

p

Pedal.

p

Pedal.

p

f

Pedal.

Pedal.

cantabile.

Pedal.

dim.

Pedal.

dolcissimo.

pp

Pedal.

dim.

rit.

cres.

Pedal.

or.

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